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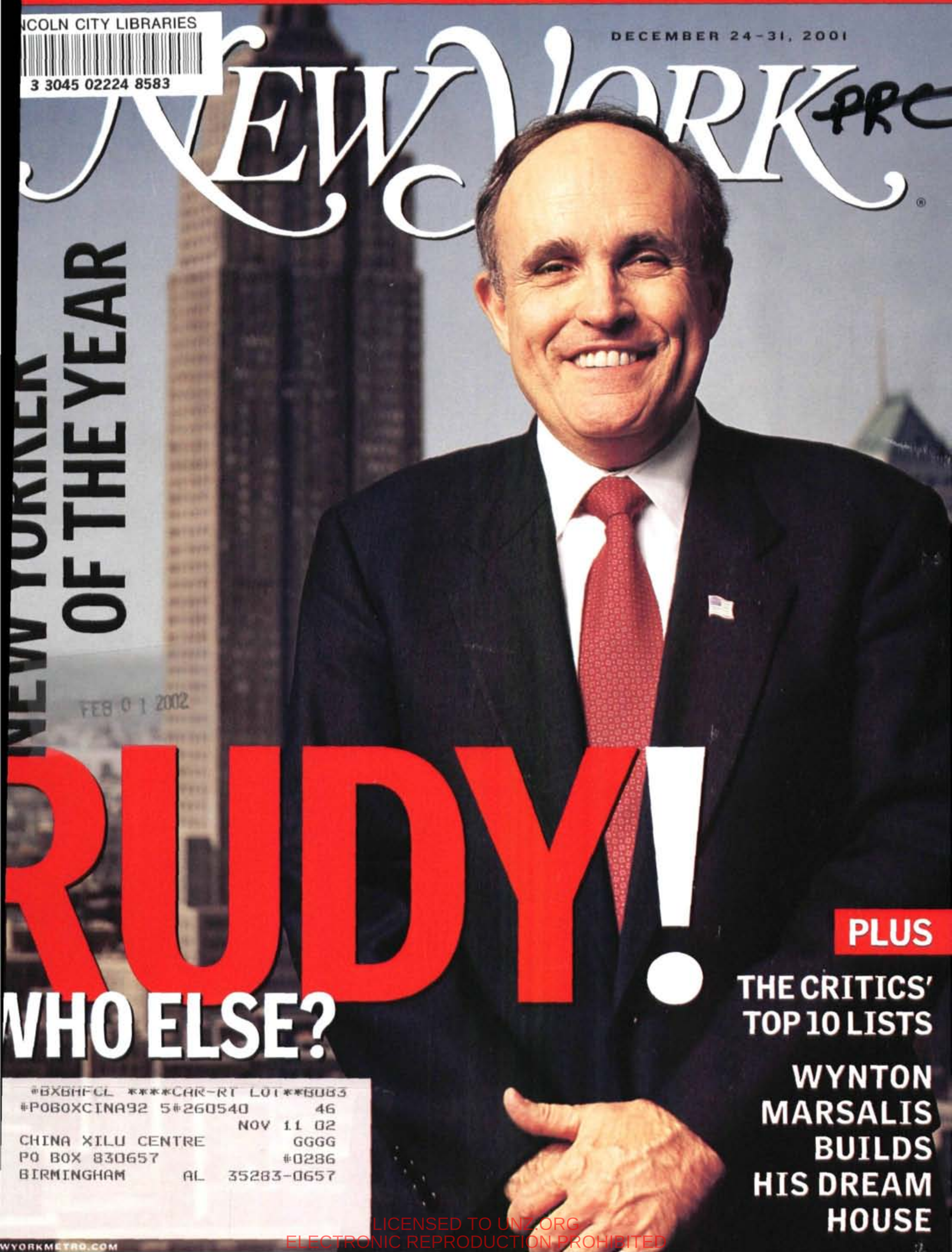

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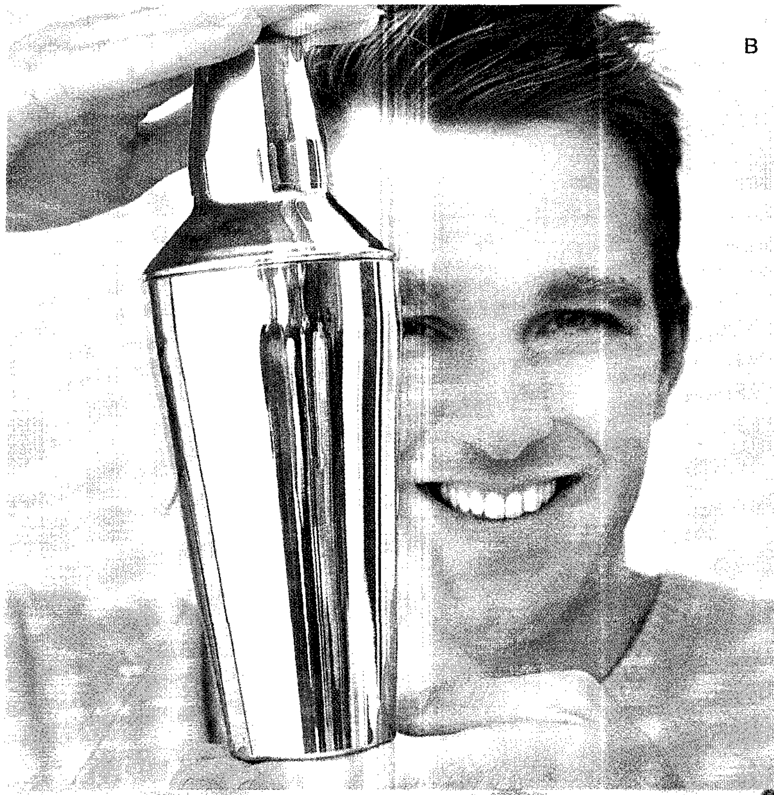
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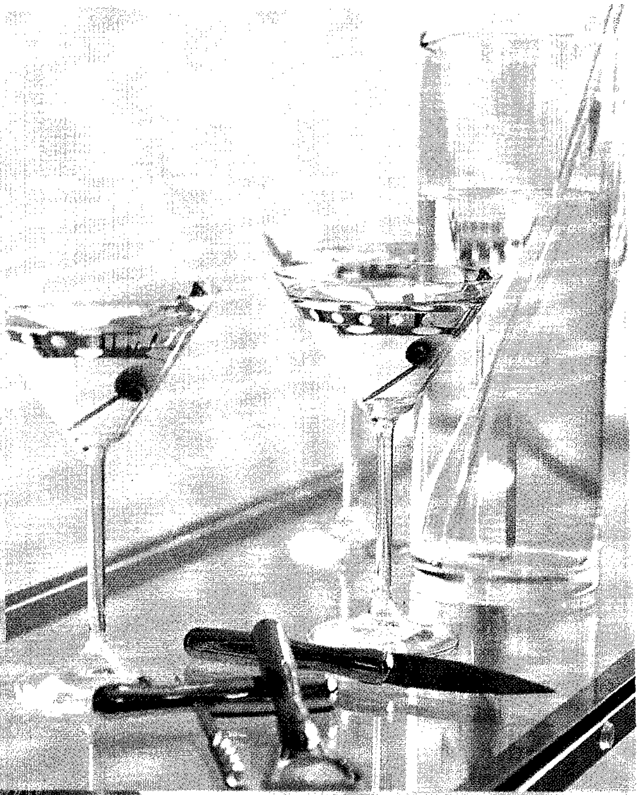

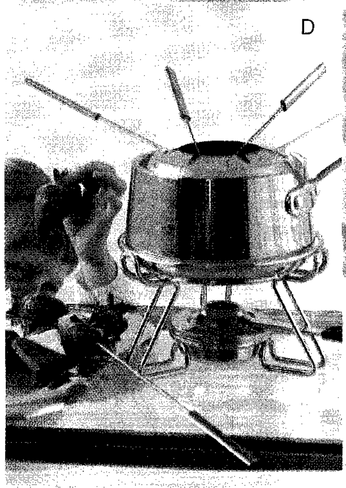
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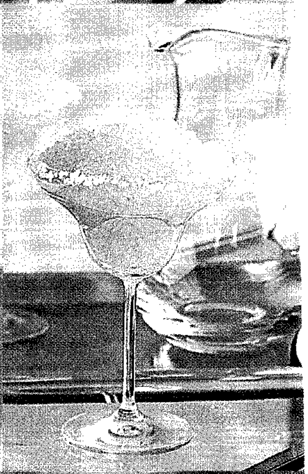

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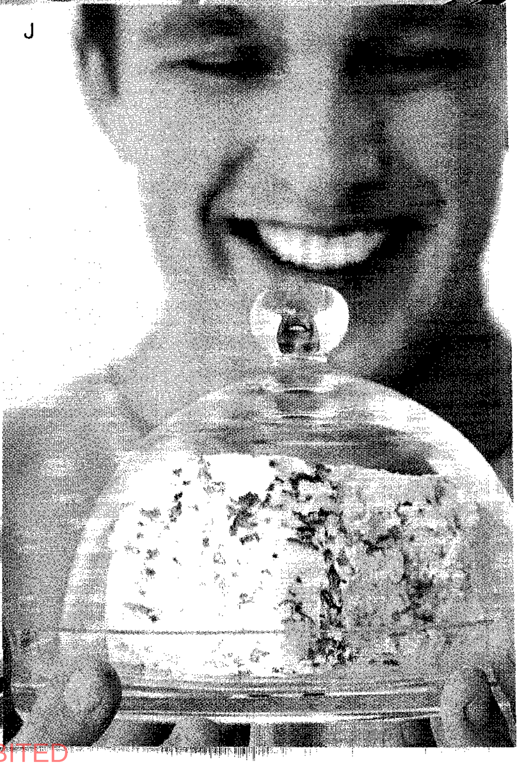
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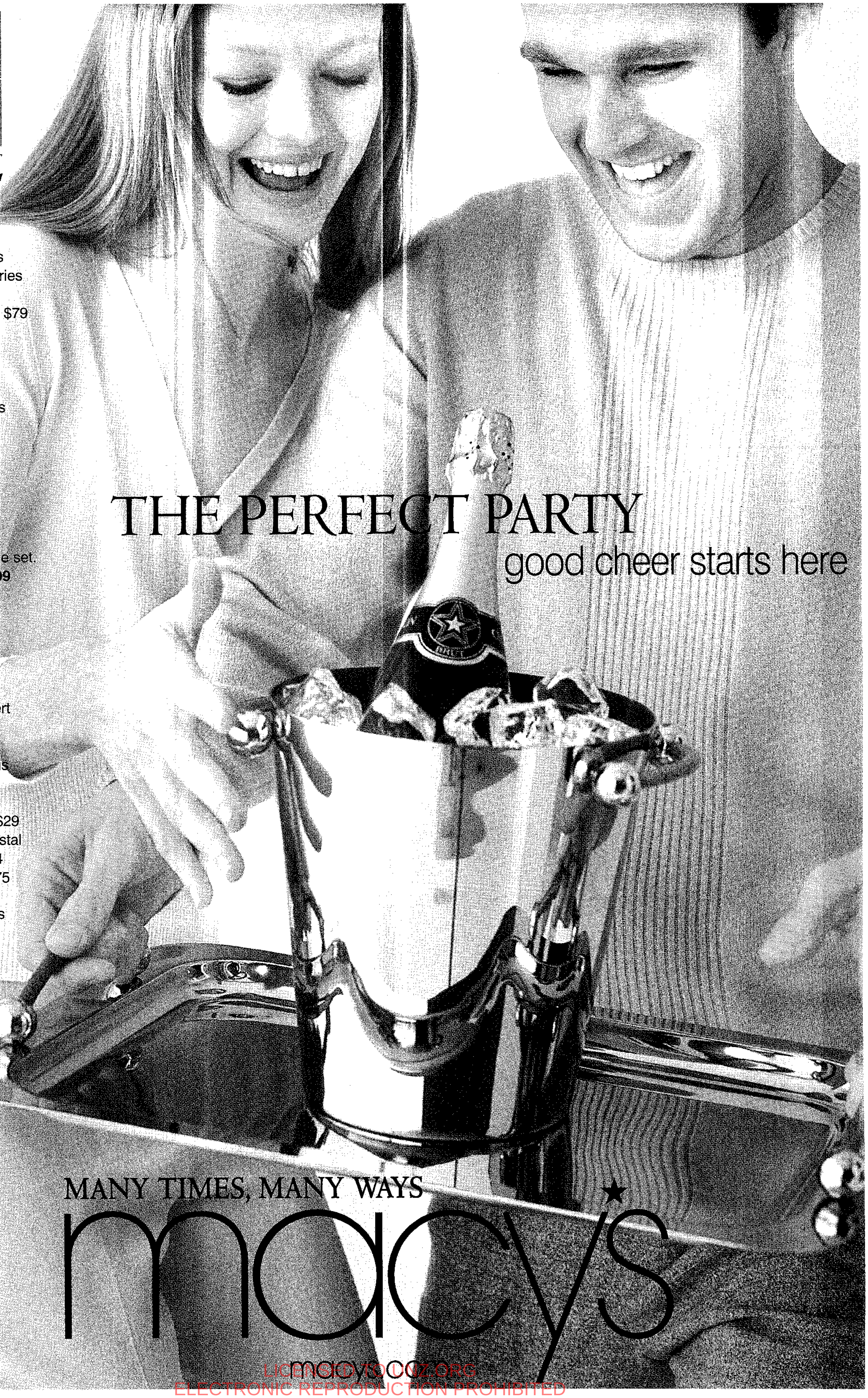
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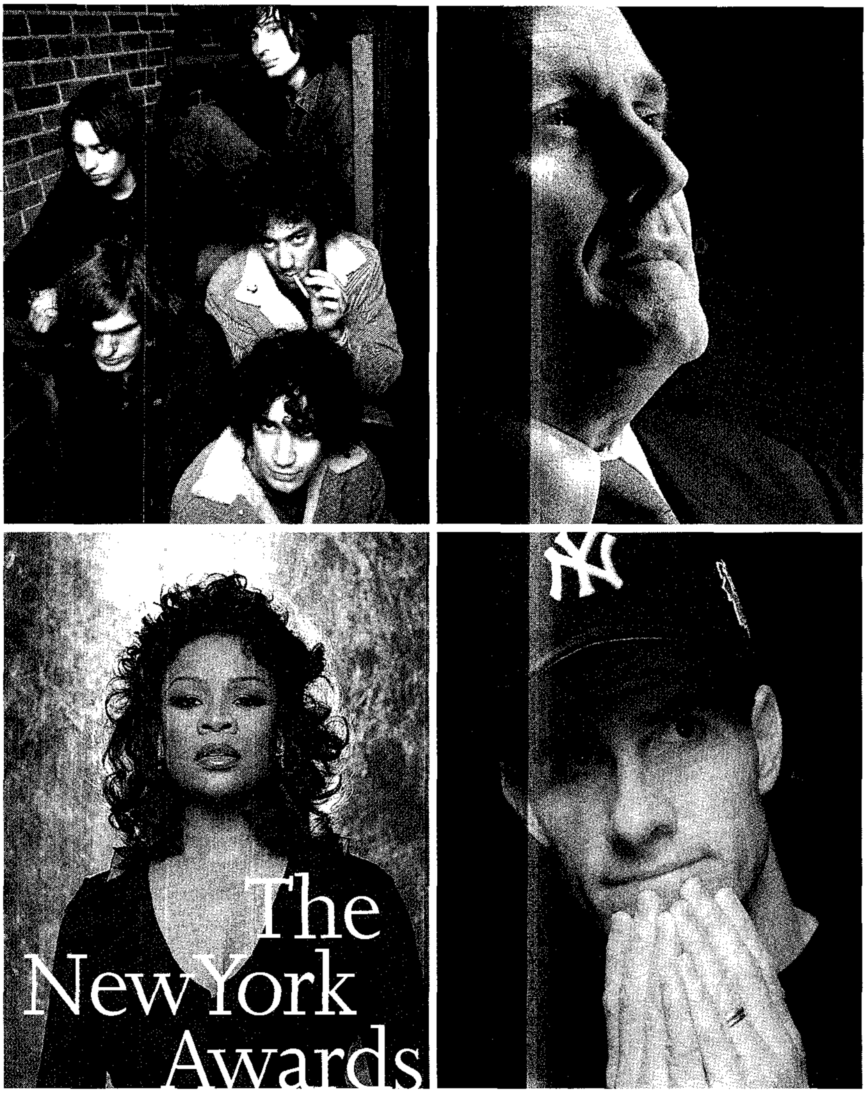

38 The best thing to come out of these darkest of times is all the bright lights —too many to count, let alone write about. In this issue, we've chosen eleven people or groups to stand for the rest. Some, like the firefighters of Engine 219 in Prospect Heights, were at the forefront of the crisis. Others, like Denyce Graves of the Metropolitan Opera, pushed forward to create a better city in fields that haven't gotten much press recently. And some, like Jon Stewart, earned their spot just by keeping us laughing. But who's our Lifetime Achievement Award winner? That's a stupid question. It's Rudy, of course.

54 Wynton's Place By Mark Jacobson

From the moment Wynton Marsalis auditioned at Juilliard at 17, it was clear the New York jazz scene would never be the same. But no one then knew the extent of his gifts as a hell-raising trash-talker (he faced down the great Miles Davis onstage) or a sweet-talking fund-raiser (for his new, $115 million home for Jazz at Lincoln Center).

72 A Year in the Life

Our critics rate the year's top ten cultural peaks and valleys.

ON THE COVER: PHOTOGRAPHED BY NIGEL PARRY.

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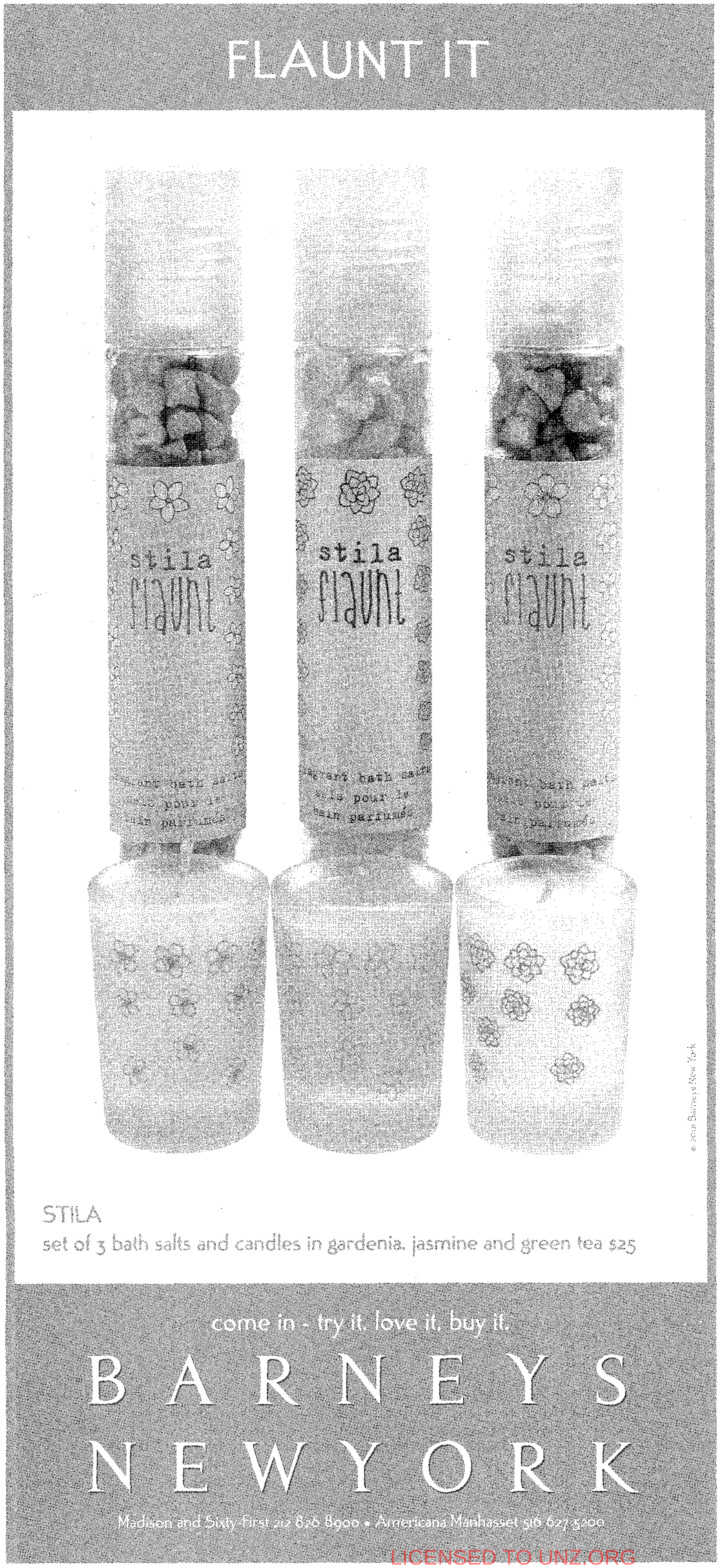
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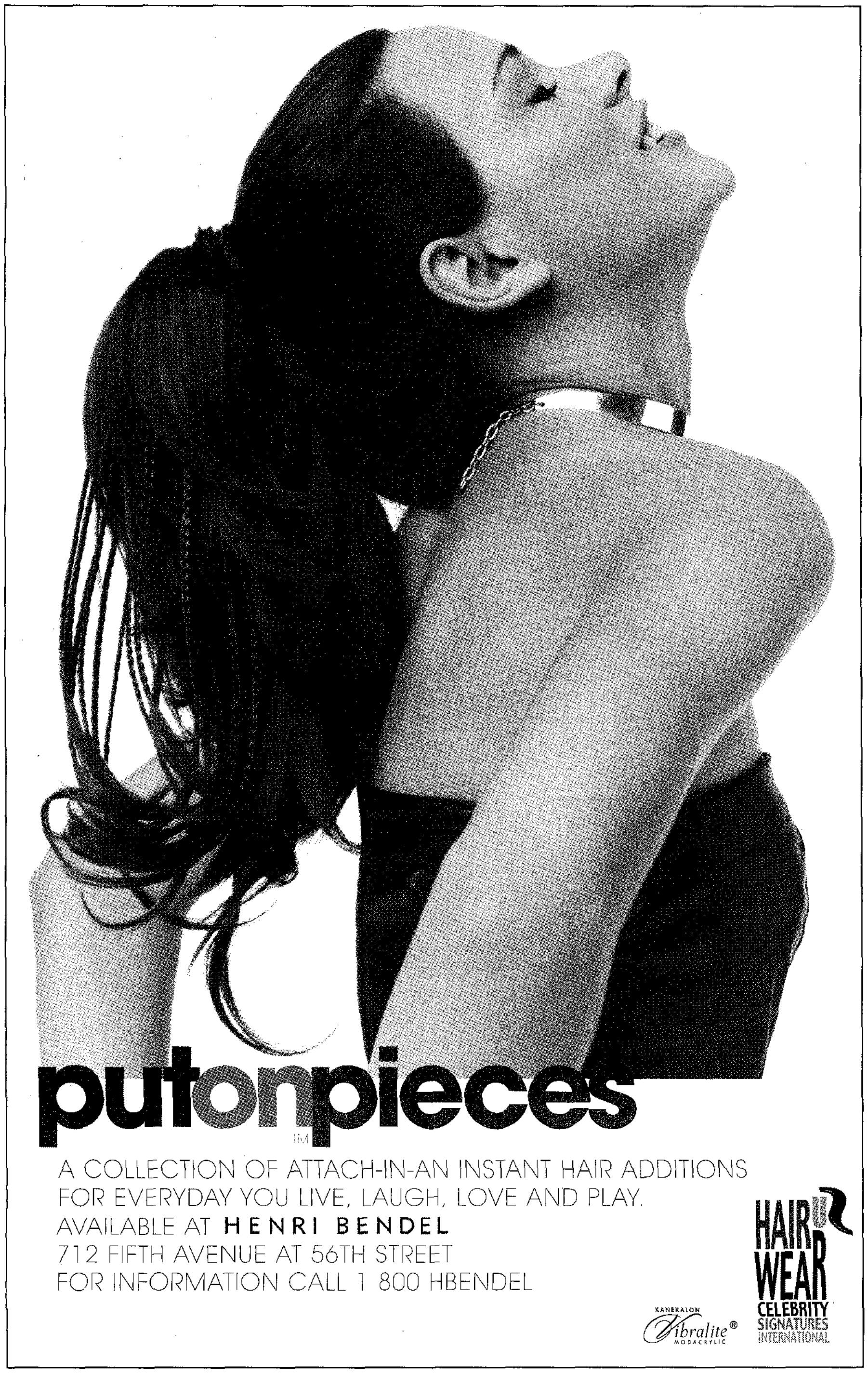

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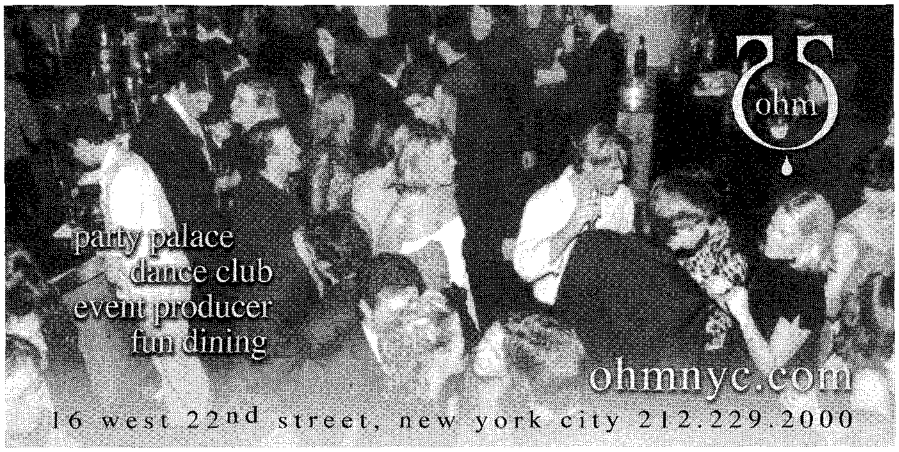

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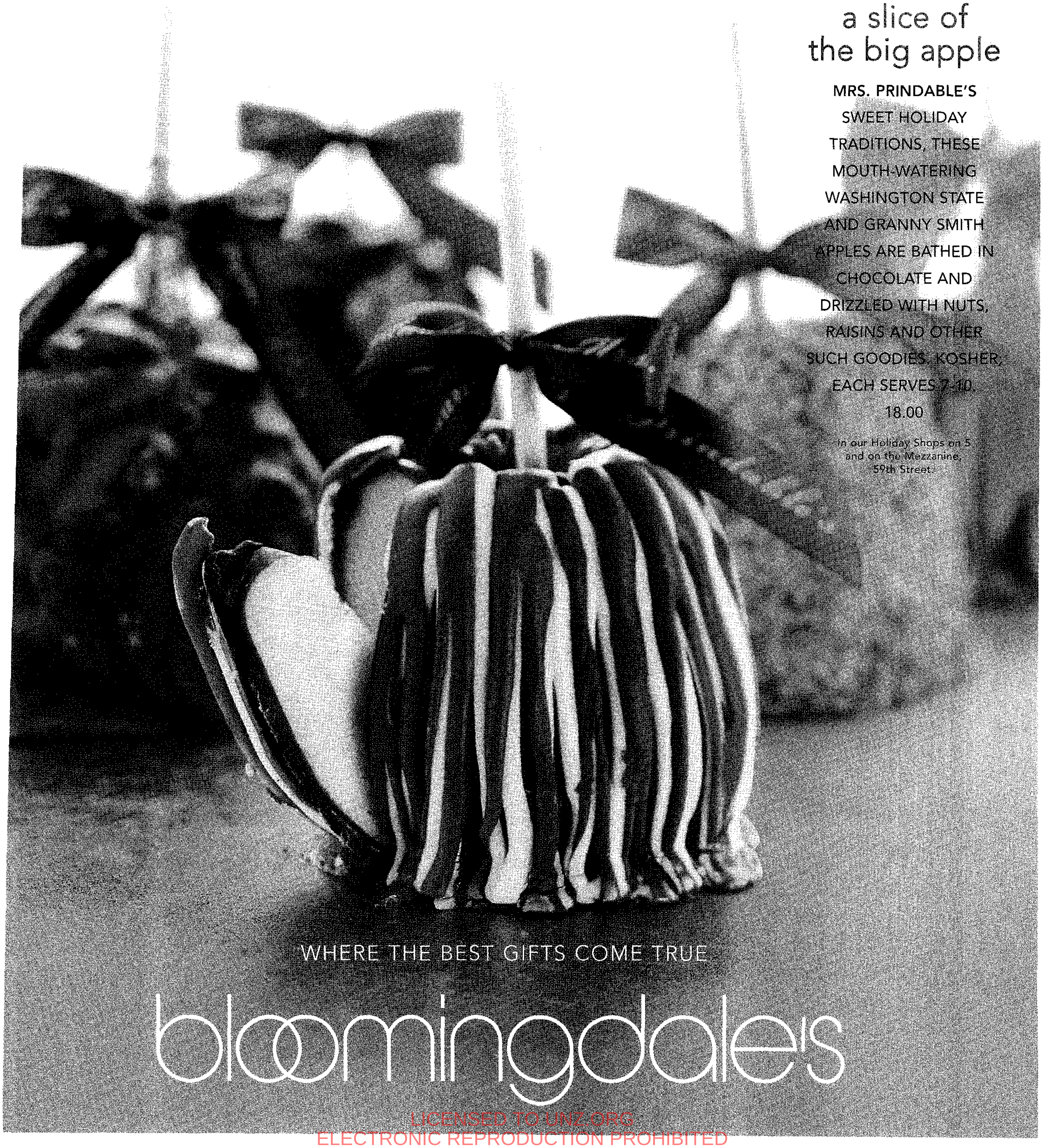

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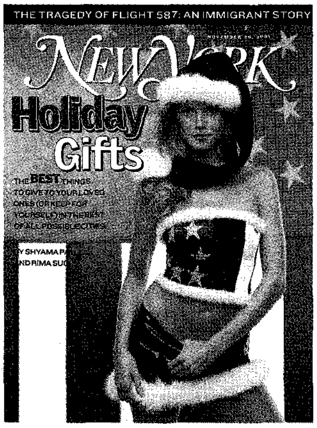
Letters

> It is far too soon to make September 11 a metaphor for anything.
>
> —Jennifer Stern

Girls Vs. Boys

Call me a crazy, unreconstructed feminist, but your gift guides for boys and girls infuriated me ["Holiday Gifts: Sock It Away," by Shyama Patel and Rima Suqi, November 26]. Among the fourteen suggested stocking stuffers for girls, seven were makeup- or grooming-related, two were clothing accessories, and one was a phone! Meanwhile, judging by *New York*'s ten gift recommendations, boys are making movies, watching sports or birds, making art, playing drums, listening to music, playing computer football, riding bikes, and pushing Matchbox cars around the floor. The only nod to appearance among the boys' gifts was a toothbrush. I have a daughter, and I wouldn't mind some inspiring gift ideas. But I want her to know there's more to life than the hue of her lips and the loveliness of her nails. Here's hoping your next round of gift suggestions aren't so blatantly stereotyped.

Laurie Abraham, BROOKLYN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NEW YORK

Holiday Gifts

How low can you go? The cover of your "Holiday Gifts" issue is an affront to all New Yorkers. Must you resort to showing a sexpot scantily clad in some sort of bastardized stars-'n'-stripes Santa suit? Why didn't you go all out and include a shirtless hunky guy with an FDNY hat making out with her? Your exploitation of women and American-flag imagery to sell magazines is tasteless and opportunistic.

David M. Kennerley, MANHATTAN

Stimulating Business

While James J. Cramer was lauding corporate leaders ["The Bottom Line: Best Behavior," November 12] for not using the September 11 attacks as an excuse for poor performance, he might have mentioned the millions of public dollars (billions in IBM's case) their companies would be paid under the grotesque House "stimulus" bill. I don't believe I've heard any of these business stalwarts offer to reject that money.

Richard M. Marvin,
BAYSIDE, N.Y.

What a pleasure it is to read James J. Cramer's weekly column! As a person who finds finance somewhat foreign, I not only understand Cramer's points but often find myself laughing out loud on the subway. Thanks for an enjoyable (and informative) column!

Martrese Beck, MANHATTAN

Figures of Speech

For Andrew Cuomo to compare the murder of 3,300 innocent people to the failure of one professional politician shows an almost unbelievable amount of self-centeredness and lack of perspective ["Gotham: Round Two," by Michael Wolff, November 19]. It is far too soon to make September 11 a metaphor for anything, much less Mark Green's sabotage of his own electoral prospects. Though I was never a Bloomberg fan, Cuomo's choice of words makes me glad Green lost the election and quite inclined to pull the lever for Carl McCall in next year's primary.

Jennifer Stern, HASTINGS-ON-HUDSON, N.Y.

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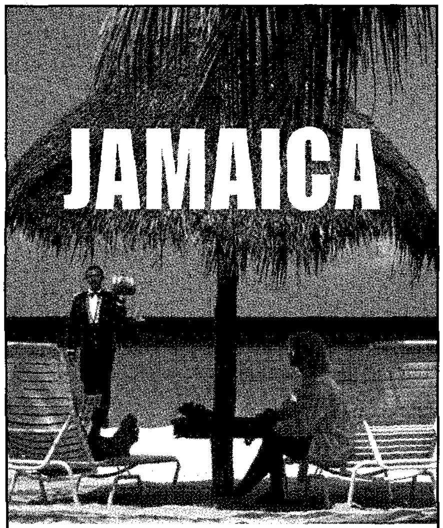

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With a simple phrase, Andrew Cuomo planted himself squarely at the front of the ranks of self-absorbed professional politicians. Could anyone with even a fragment of true empathy refer to the defeat of Mark Green as "the 9/11 of the Democratic Party"? No one died, Mr. Cuomo. You may think it of paramount national importance that your inept candidate lost, but your analogy is so remarkably tasteless and insensitive that it should disqualify you from serving in any public office.

F. N. Khedouri, MANHATTAN

Ends, Meet Means

Michael Tomasky needs to sharpen his "critical skills," as they say at *The Nation* ["*Carpe* Dems," November 19]. He seems genuinely at a loss to explain how our fickle electorate could have chosen evil, as in a capitalist fat cat, over good, represented by someone who "spent 30 years fighting for things . . . in which he believed." There is not necessarily a one-to-one correspondence between a candidate's stated beliefs and his real ones. What lost Green an election he should have won was the electorate's intuitive sense that he believes in nothing other than his own driving ambition. He was willing to betray his "beliefs," through racially charged ads, the second it served his purpose to do so.

James Gardner, MANHATTAN

Dollar Signs

Michael Wolff states that "Michael Bloomberg has been pretty tight about sharing his dollars with his colleagues—his business has not filled the city with Bloomberg millionaires" ["This Media Life: The Green Party," December 3]. Having worked for Bloomberg as a financial journalist from 1990 to 1996, I believe that statement is misleading and unfair. I earned vastly more working for Bloomberg than I would have made at almost any other media company during that era. In fact, dozens of journalists were lured into joining Bloomberg News in its riskier and lesser-known days by the substantially higher salaries Michael Bloomberg offered. In my six years there, Bloomberg awarded his salespeople certificates whose value was based on the number of terminals added over a two-year period. Because of the company's rapid growth, those certificates ended up being worth tens of thousands of dollars each year for many employees, including me. To be sure, those certificates weren't as lucrative as stock options in Microsoft or Cisco. However when Microsoft or Cisco employees cashed out their stock options, it didn't cost Bill Gates or John Chambers a dime of their own money. Mike, by contrast had to compensate people with hard cash right from his pocket, since he didn't have the benefit of being a publicly traded company. While Mike's sense of humor might be controversial, there are two things no one who knows him questions: He's very smart and very generous. There are plenty of Bloomberg millionaires roaming the streets of New York and other cities; however, by virtue of working for a private company, they are able to lead more private lives than those who made their millions from publicly traded tech firms.

David Kleinbard, JERSEY CITY, N.J.

Michael Wolff is at it again. His obvious bias against Mike Bloomberg is getting embarrassing. Mr. Wolff gets away with making all kinds of derogatory comments because he never directs them specifically at Mr. Bloomberg, but his column is full of them: "stolen money from widows and orphans . . . such men had made their deal with the devil . . . they had blood on their hands." I wonder what the source of Mr. Wolff's antagonism is. His inability to build a profitable company as an Internet entrepreneur has been well documented. Mr. Bloomberg, on the other hand, built up a multi-billion-dollar company. Could this simply be a case of jealousy?

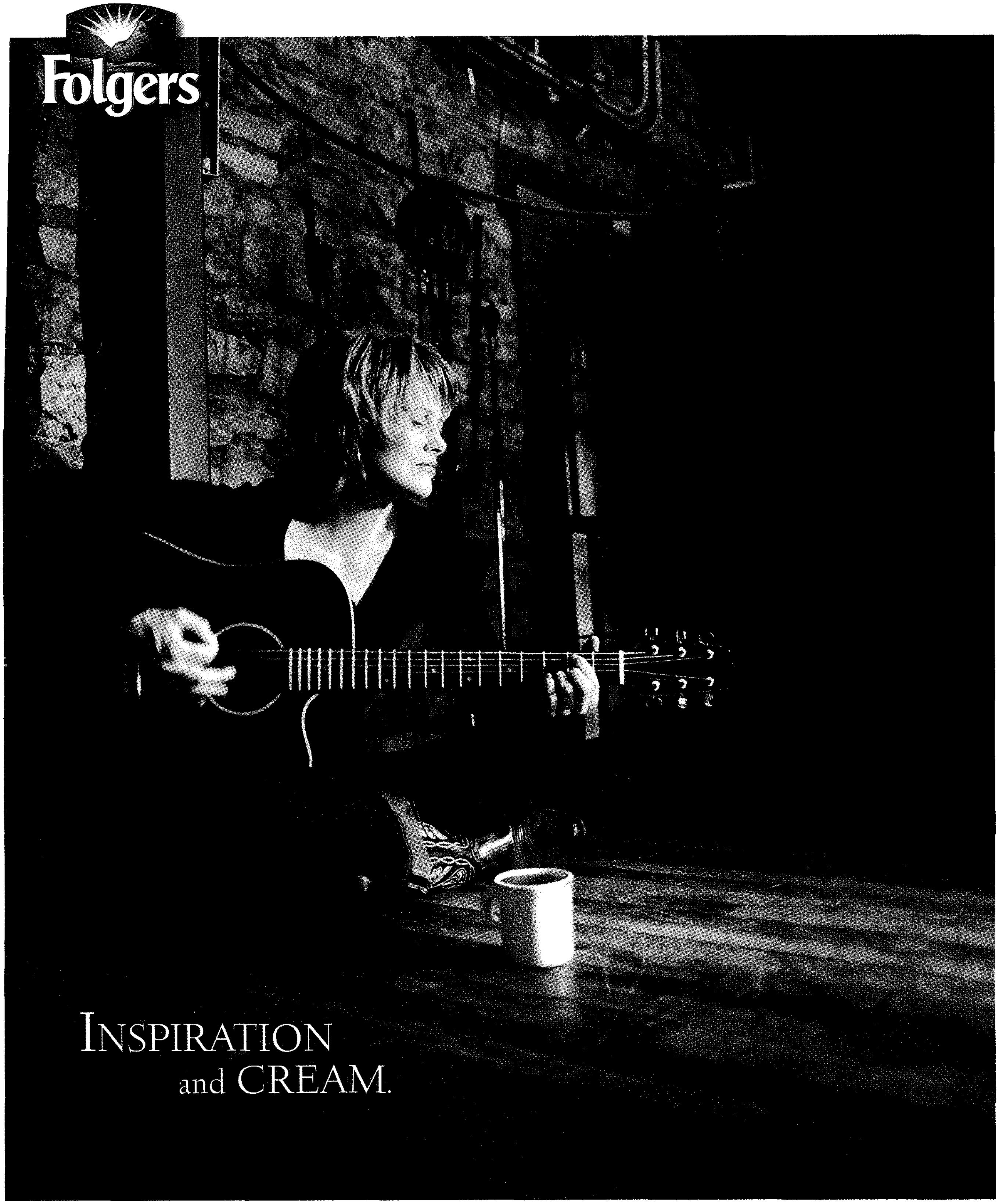
David J. Leffler, MANHATTAN

Family Counsel

Thanks for an excellent article about plans to develop a memorial for the victims of the World Trade Center tragedy ["Gotham: Gathering to Remember," by David Carr, December 3]. It's my hope that New York City officials will invite families of the victims to have an important voice in the decision-making process regarding the memorial. Any memorial to the victims should have the support of the families who lost so much.

Paul Feiner, GREENBURGH, N.Y.

Correction: In our December 17 issue, we printed the incorrect phone number for the new restaurant Smith ("Cue Restaurants: East Ender," by Beth Landman Keil). The correct number is 212-260-3189. ■



Shawn Colvin played her first guitar lick at age 10. She still likes stirring things up.

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Folgers® and the GRAMMY® Foundation have created Wakin' Up the Music.™ A music program to bring out the full potential in every child. Grants are given across the country to support music education for grades K–3. To join Shawn Colvin in supporting Wakin' Up the Music and for more information, log on to Folgers.com.

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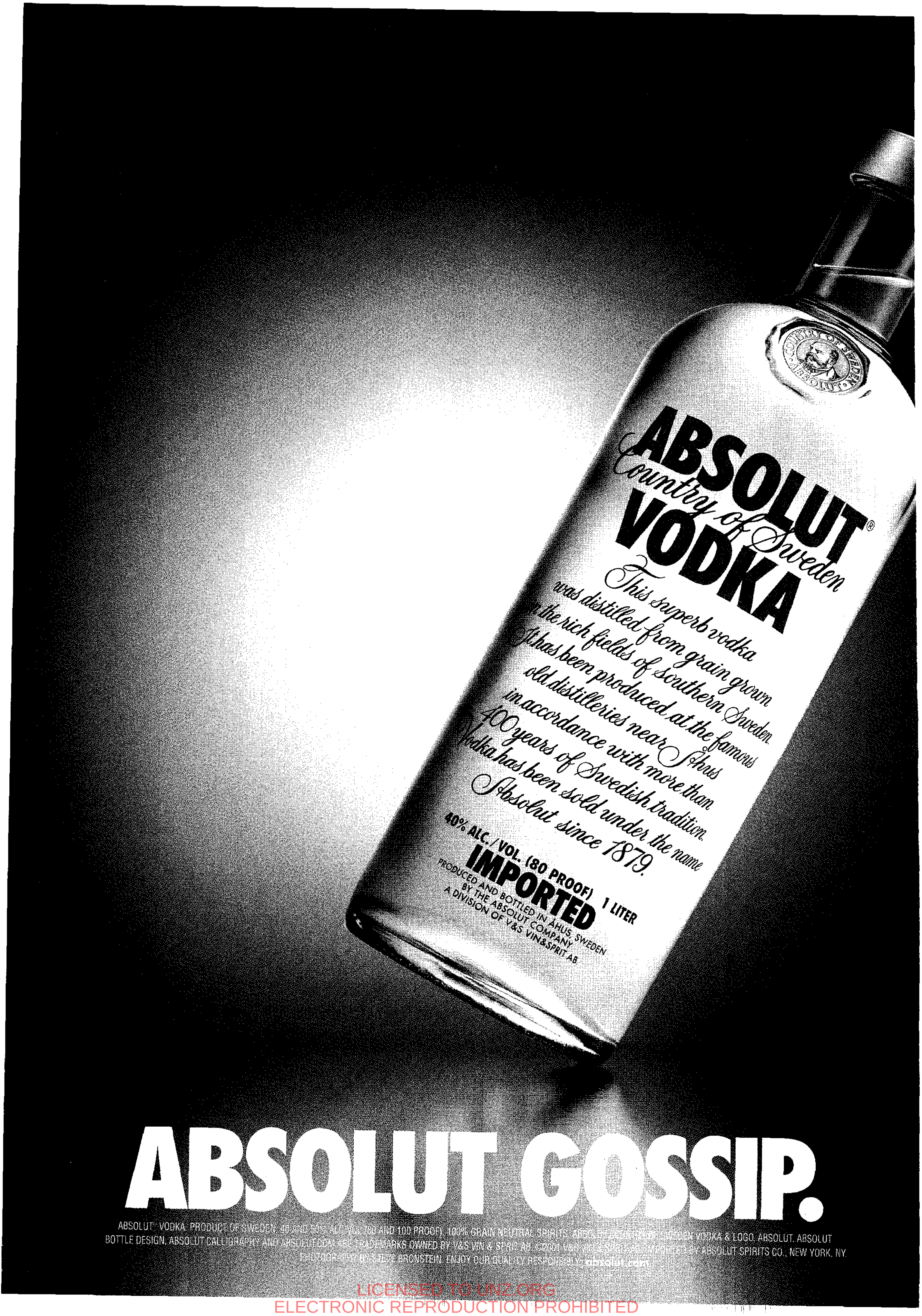
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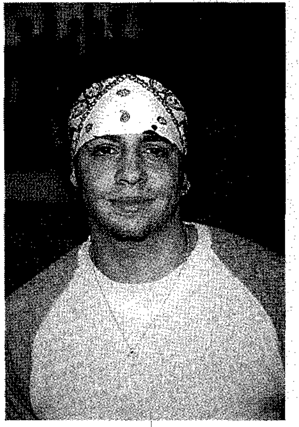
Intelligencer

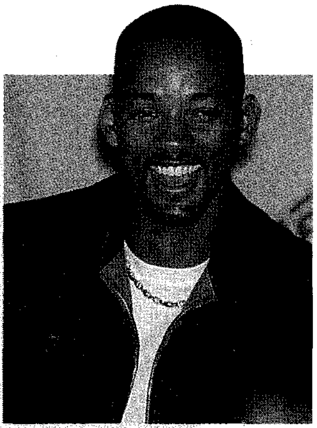
By Marc S. Malkin

Expect to See More of Stephanie

Next summer, **Peter Brant** and his supermodel wife, **Stephanie Seymour,** won't have to rent Andy Warhol's Montauk estate—owned by **Paul Morrissey**—as they've done for the past three years. Sources tell us that they've bought a $6.5 million home in Sagaponack. Zoning regulations restrict the couple from building out on the four-bedroom home, but they can build up one story, a real-estate insider tells us. They'll have to do that if they want an ocean view, since the house, according to one source, sits behind a dune.

O-Town Singer Goes Good Will Hunting





O-Town, the J Records boy band made famous on the *Making of the Band* television series, is used to being chased by awestruck fans. But it was O-Town's **Trevor Penick** (left) doing the chasing recently—after his idol, **Will Smith.** While riding in a limo to a Planet Hollywood luncheon honoring New York City police officers, Penick heard that Smith was on his way out of the party. The driver raced through traffic, arriving just in time for Penick to meet Smith. Smith's assistant then invited Penick to Sony honcho **Howard Stringer**'s VIP screening of *Ali* that night. Penick rejiggered interviews he had scheduled in order to attend the screening but never asked where it was being held. After many frantic phone calls to Sony staff, Penick found out where it was (Sony Lincoln Square) and was able to get to the theater shortly before the film started. But he and fellow O-Towner **Ashley Parker Angel** were turned away because their names weren't on the list. Fortunately, as Penick and Angel were about to head back to their hotel, Smith's assistant saw them and pulled them into the theater as the lights were going down. We're happy to report that they had no problem getting into Stringer's after-party at Tavern on the Green.

Mariah Carey: Out of the Picture?

Mariah Carey had to go without listening to her own music at Joe's Pub last week. During rapper **Mos Def**'s birthday party, Carey asked to hear some tunes from her latest album, *Glitter,* but D.J. **Beverly Bond** had to break the news to her that she hadn't bothered to bring the CD to the club. At the same party, a friend of Carey's insisted that a photographer in the lounge erase all the digital images he had taken of Carey dancing and drinking Cristal until four in the morning. Which reminds us: A couple of weeks ago, one of our tipsters told us that Carey was approached by a young male fan after having dinner at Cafeteria. Just as Carey agreed to take a photo with the fan, one of her burly bodyguards jumped in the way and reminded Mariah, "Remember, you can't take any pictures."

Woody Allen's New York Story

The American Foundation for AIDS Research won't be honoring individuals the way it usually does at next year's fourth annual Seasons of Hope gala. Instead, the event—hosted by **Nathan Lane** and **Matthew Broderick**—will feature celebs reading works about the spirit of New York written by authors and playwrights including **Woody Allen, Terrence McNally, Tony Kushner, Dominick Dunne, Adam Gopnik,**

Liza Minnelli's Unlimited New York Engagement

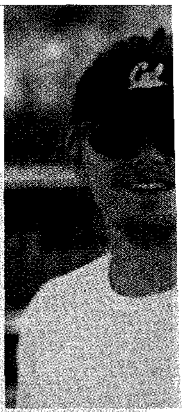
Liza Minnelli just can't stop celebrating her engagement to showman **David Gest.** Just days after the New York *Post* reported that Gest proposed, our spies spotted them with friends at nightclub One51. Minnelli danced to hip-hop in the club's VIP room until 1 A.M. A week later, she and Gest hosted an engagement party into the wee hours at her East Sixties apartment for more than 100 people, including **Tony Bennett, Ben Gazarra,** and **Michael Feinstein.** Last week, it was off to Bergdorf Goodman to get her hair done at the John Barrett salon. A tipster tells us that Minnelli was so overwhelmed by paparazzi when she was leaving that she waited in the store's security offices until things calmed down. Minnelli confused staff members when she said she had never been to Bergdorf before. "This place is marvelous," she said. "I must come back." Minnelli should know the shopping emporium quite well. Not only is she a regular at John Barrett, but she filmed a scene there for *Arthur,* in which she played a waitress caught stealing neckties. Minnelli's rep insists she knew where she was: "She was stormed by a lot of photographers. She was frightened." A few days later, she and Gest were spotted with models **Marcus Schenkenberg** and **Carmen Kass** at about 1 A.M. listening to D.J. **Stretch Armstrong** spin at the Tribeca Grand.

PHOTOGRAPHS: FROM TOP, ANDREA RENAULT/GLOBE PHOTOS; MILAN RYBA/GLOBE PHOTOS; HENRY MCGEE/GLOBE PHOTOS.

Intelligencer

John Guare, **Michael Cunningham**, **Pete Hamill**, **Liz Smith**, and **Candace Bushnell**. We got a sneak peek of Allen's work, in which he recalls going to London to promote *The Curse of the Jade Scorpion* just five days after September 11. Allen writes that he was praised by many for actually making the trip, but jokes, "I of course neglected to mention that I had taken a private aircraft with only my family aboard and yet still to be safe, I had run background checks on my wife and children."

Leo Loosens Up in L.A.



Will the last celebrity to leave please turn out the lights . . . **Leonardo DiCaprio**, **Heath Ledger**, and **Tara Reid** enjoyed themselves so much at Motorola's holiday party at the Highlands nightclub in Los Angeles that they failed to notice that the party ended at 2 A.M. Even as the lights went on, the bar closed, and the D.J. was packing up, the three continued dancing. DiCaprio—who actually talked to strangers and even posed for pictures with them—had been on the dance floor for at least 30 minutes with a gaggle of gals (girlfriend **Gisele Bundchen** wasn't there, but his rep assures us they're still together) when Ledger joined the group. Reid, who apparently couldn't keep her eyes off Ledger, danced with them for a bit but spent most of the time watching from the sidelines. "There was no question Tara's interest level in Heath was piqued," says our spy. FYI: It hasn't been all play and no work for DiCaprio. The actor, who drives a gasoline-electric-hybrid Toyota Prius, recently sent out an e-mail to millions of his fans and environmentalists urging them to help block legislation that would allow oil drilling in the Arctic National Wildlife Refuge.

Uma Thurman: Baby Doesn't Need a New Pair of Shoes

Uma Thurman made shopping for the woman who has everything a lot easier at her recent baby shower, an afternoon soirée held at the Flatiron tearoom T Salon. The actress, who is expecting her second child with hubby **Ethan Hawke** in early January, asked invitees to make donations to Room to Grow—**Julie Brown**'s charity for underprivileged children—rather than bring a gift. The 50 guests—including pals **Natasha Richardson**, **Marisa Tomei**, **Diane Sawyer**, and **Katie Ford**, who arrived on RollerBlades—raised $25,000. Despite pleas from her friends, Thurman kept mum on the sex of her baby. She admitted that she and Hawke know whether it's a boy or girl, but everyone else will have to wait.

CURTAIN CALL: Wilson's Bar & Grill, the legendary live-music club on the Upper West Side, is closing its doors. "There was nothing that I could do," owner **Debbie Wilson** was overheard telling *Saturday Night Live* producer **Lorne Michaels** during an *SNL* after-party at Wilson's on December 8. "The landlord wants control of the corner back." Wilson confirmed that she was shuttering on February 1, when her 21-year lease expires. After two decades of hosting Sunday-night open-mike parties—**Madonna**, **Prince**, and **Sean "P. Diddy" Combs** have all been repeat performers—Wilson says that she's taking her part-time music-management business full-time. She's already signed dance band the Stingers and singer **Gavin DeGraw**.

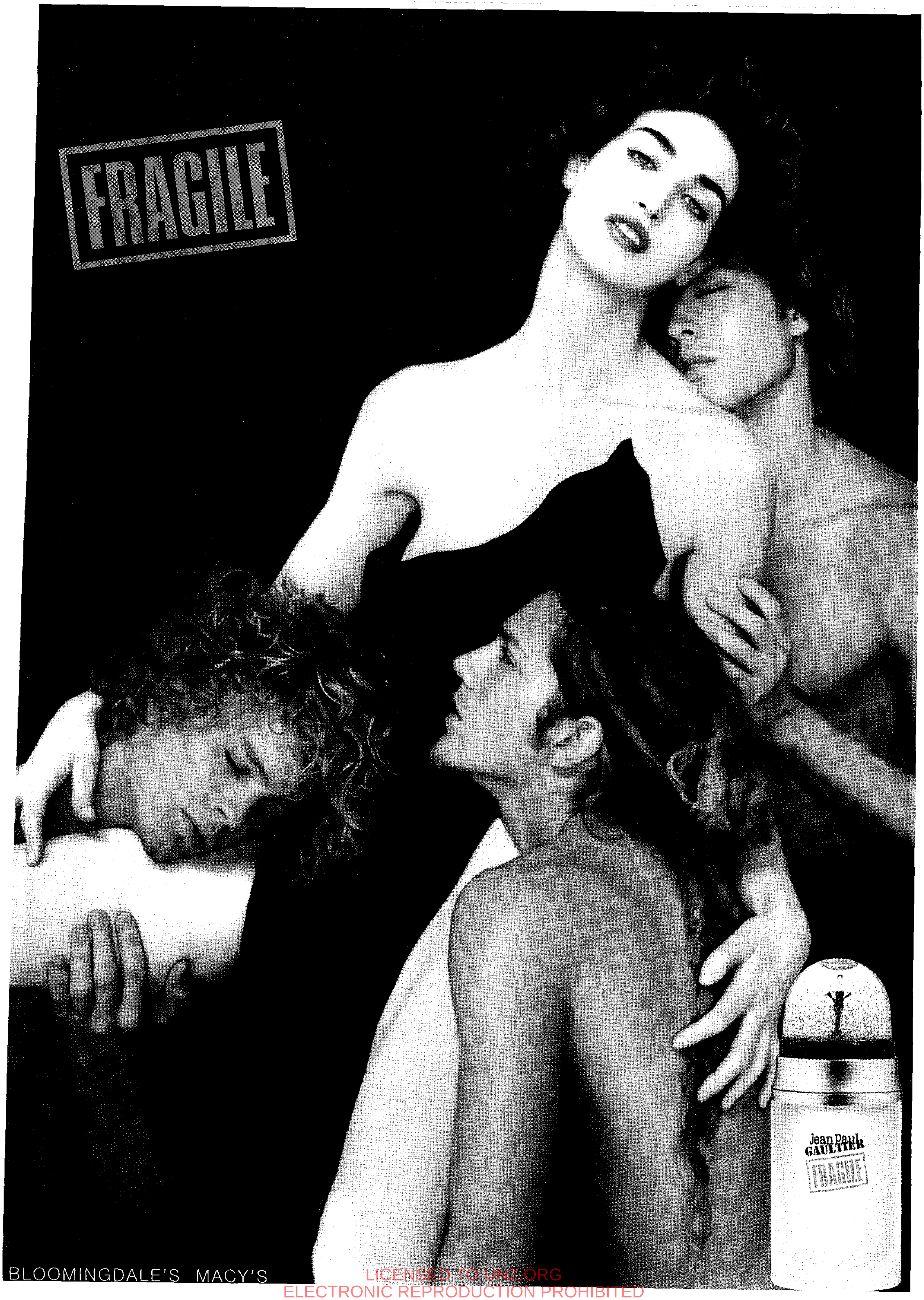
POLO PUNIM: At a holiday party for **Ralph Lauren**'s employees last week, staff members were treated to a private screening of *Ocean's Eleven* at the Ziegfeld Theater. But just in case they missed their boss's mug all over the company's ad campaigns and on a giant portrait in the lobby of their Madison Avenue headquarters, we hear, they also received chocolate bars with a grinning image of Lauren on the wrapper.

A New Face at *Details;* a Wintour Party for *Vogue*

Lately we've been inundated with tidbits from the magazine world. Here are a few of the more interesting ones. *Details* deputy editor **Andrew Essex** is getting some major face time in his magazine's February issue: He's written a piece about his new chin-enhancement surgery. The sliding genioplasty—performed by his oral-surgeon father-in-law about a month ago—increased the length of his chin by about ten millimeters. . . . *Maxim* editor-in-chief **Keith Blanchard** almost didn't make it to his recent *Today* show appearance. Blanchard was refused entry into the studio by security guards when he arrived with a chain saw under his arm. A producer had to high-tail it to the lobby to convince guards that Blanchard wasn't a threat and that the chain saw was one of the many products he'd be featuring in his segment with **Bob Costas** on holiday gifts for men. . . . *Manhattan File* editor-in-chief **Cristina Greeven** could have given her readers an exclusive look at her wedding to ABC News hunk **Chris Cuomo**, but she got a better offer from *Vanity Fair*. "The whole idea is to promote one's product," Greeven tells us. "Doing it in *Vanity Fair* helps *Manhattan File*. By doing it in *Manhattan File*, that wouldn't help so much." . . . *Vogue* editrix **Anna Wintour** obviously has completely changed her tune about *Sex and the City*. As we reported this summer, Wintour was skittish about allowing the show to shoot at her office. But she did allow at least one episode—in which **Sarah Jessica Parker**'s Carrie Bradshaw gets a job there—and now we hear that Parker will be on the cover of the fashion bible's February issue, which hits stands at about the same time that the fourth season of *Sex* debuts. And speaking of Wintour: Guests at *Vogue*'s holiday party, thrown at Wintour's Sullivan Street townhouse last week, couldn't stop ogling the buff male wait staff, but they were not—as rumor had it—Abercrombie & Fitch models.

With Catherine Townsend and Aric Chen.

PHOTOGRAPHS: FROM TOP, SPLASHNEWS.COM; JEFF VESPA/WIREIMAGE.COM.


FRAGILE
Jean Paul GAULTIER
FRAGILE
BLOOMINGDALE'S MACY'S

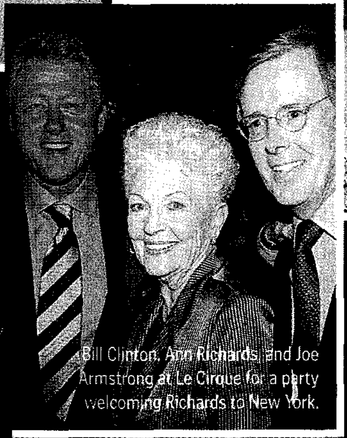
Scene

Naomi Campbell, P. Diddy, and Emil Wilbekin at the Rockefeller Center Ice-Skating Rink for the launch of Sean Jean Boys.

www.michaeljfox.org

Michael J. Fox, Muhammad Ali, and Debbie Brooks at the Roseland Ballroom for "A Funny Thing Happened on the Way to Cure Parkinson's . . ."

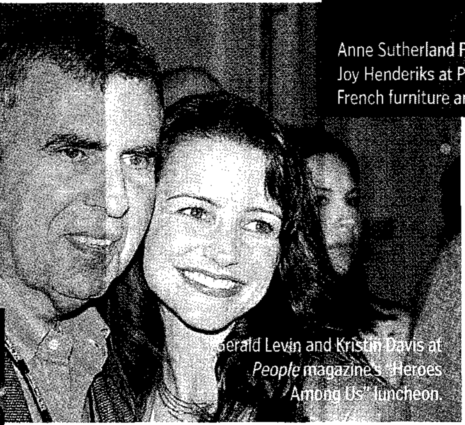
Drew Nieporent and Alison Becker Hurt at the *Gourmet* party.



Bill Clinton, Ann Richards, and Joe Armstrong at Le Cirque for a party welcoming Richards to New York.

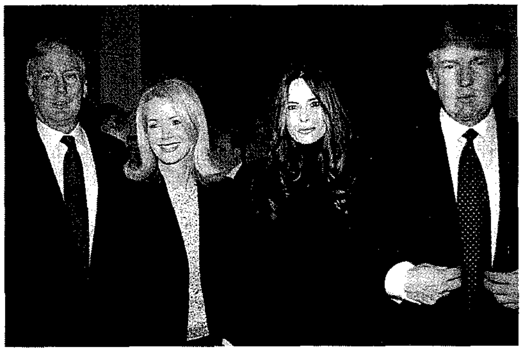
Anne Sutherland Fuchs, Peter Batkin, and Joy Henderiks at Phillips for a preview of French furniture and jewelry.

rudie Styler, Bob Thurman, and hristy Turlington at Christie's uction to benefit Tibet House.



erald Levin and Kristin Davis at *People* magazine's "Heroes Among Us" luncheon.

Mark Holgate, Lisa Ling, and Alan Katz at Chanel for an evening of holiday shopping.



Robert and Blaine Trump with Melania Knauss and Donald Trump at Sotheby's for the Swatch Makes Wristory Benefit Auction.

Once Bitten

On December 10, *Gourmet* magazine celebrated its sixtieth birthday at the Whitney by serving a sampling of hors d'oeuvres that have appeared in its pages. **Bryant Gumbel** and chef **Tom Colicchio** blissfully nibbled away, but D.J. **Paul Sevigny** was underwhelmed. "I just imagined there'd be *more* of it," he said. "It's all these little, teeny pieces." Editor **Ruth Reichl**, meanwhile, was thrilled to be surrounded by famous foodies. "I was like the evil one to these people for so many years," she said, referring to her days as a critic. At least one guest remembers them all too well: "I have to say," said Union Pacific's **Rocco DiSpirito**, "I'm still very intimidated by her." DAVID AMSDEN

Family Ties

"There's nothing funnier than a progressively degenerative disease," **Michael J. Fox** told **Denis Leary**, **Jon Stewart**, and **Chris Rock**, who, along with **Gladys Knight** and **Tony Bennett**, performed for Fox's Parkinsons foundation benefit at Roseland on December 8. "Actually," he added, "I've got four kids, so everything in my life is funny." **Phoebe Cates** and **Kevin Kline**, roaming the room in search of cell-phone reception to call their kids, seemed to agree. Meanwhile, Fox's mom, **Phyllis**, chatted with his TV mom, **Meredith Baxter**; his wife, **Tracy Pollan**; and **Jeffrey Katzenberg**. And **Muhammad Ali** thrilled in a brief appearance. "You've inspired him," Ali's wife, **Lonnie**, sobbing, told Fox. "Don't cry," said the champ. "I am the greatest, and Parkinson's must fall." JADA YUAN

Photographs by Patrick McMullan

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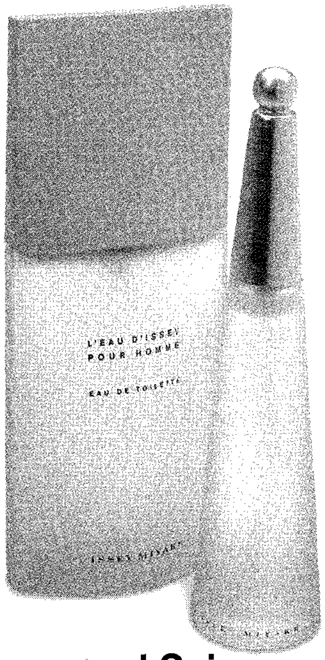
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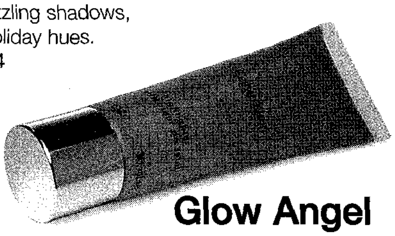

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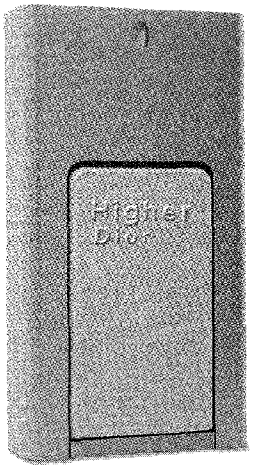
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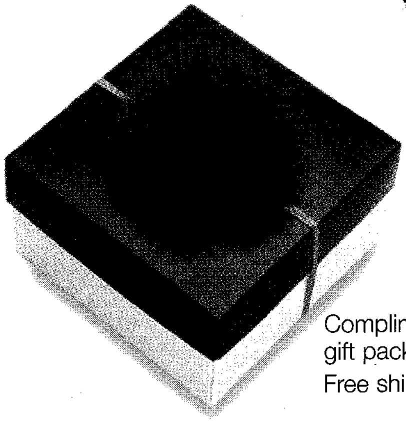

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When we won the league championship . . . I had to thank all the single broads in New York—Joe Namath

GOTHAM

Life in the New City

Coach Drama

With Van Gundy's exit, is the age of heroic headmen nearing an end? By Hugo Lindgren

When it comes to sports, New York has lacked a true hero for a long while. Not just a player who performs brilliant feats—there've been many of those—but someone able to exploit the full theater of it, to hog the spotlight, to turn the city into his own stage. Mike Piazza was supposed to do this, but he turned out to be too moody and laconic. Derek Jeter, for all his preening and strategic dating, has no personality. Latrell Sprewell arrived with too much baggage. And Mark Messier, well, he has probably come closest, but he's too much of a weirdo. (Also, he's a hockey player.) Not one of them could lay a glove on Joe Namath or Walt Frazier or Reggie Jackson.

To fill this void, a strange thing happened—coaches became the heroes. Or maybe, since they certainly don't *look* like heroes, it's more accurate to say that they became the dramatic figures through whom we experience the ups and downs of their teams. Jeff Van Gundy, Jim Fassel, Joe Torre, these are the guys we have depended on. And lately, they've been letting us down.

We start with the oddest duck of all, the dearly departed Van Gundy. He was the most thrilling dramatist. He made it feel okay to be a Knicks fan because he felt so damn bad. Torn to shreds by defeat, unmoved by victory, Van Gundy took everything so deeply to heart that we didn't have to. When, for the first time in his head-coaching career, the Knicks made a premature exit from the playoffs last season, fans almost had to feel grateful the suffering was short. What would another few rounds have done to poor Jeff? Would his eyes have sunk all the way to the back of his head?

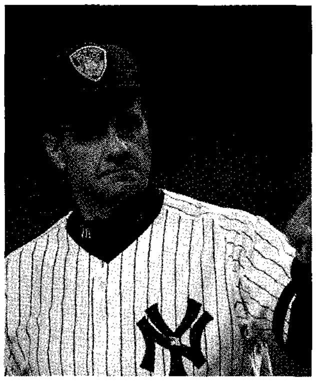
Like any normal person, Van Gundy decided not to put himself through this anymore. Good for him, but lousy for us. We don't want Jeff to be like a normal person. We always knew his era would end, but we expected drama—a breakdown or a fiery exit of some sort. This "Now I can have lunch with my daughter" stuff hurts. It hurts because the pain and agony of the Knicks are all ours again.

Speaking of pain and agony, there are the Giants. Last season, Jim Fassel surprised us. With two thirds of the games complete and the team underachieving, he morphed into a Lombardi-esque ass-kicker and guaranteed they'd make the playoffs. "This is a poker game," he said, veins bulging from his head. "I'm shoving my chips to the middle of the table. I'm raising the ante." It was weird, a Dan Rather moment. Fassel, the brainy offensive guru, was now breathing fire—or trying to, anyway. Weirder still, it worked. The Giants made it to the Super Bowl.

Cut to this season: The Giants have reverted to their old ways, but Fassel has been unable to fix on a role for himself. Some days, he's got the veins going; others, he's that mild-mannered technique guy, trying to explain why things aren't going right. Occasionally, a disastrous season has its pleasures; you can see tomorrow's victories taking shape in today's trouncings. But Fassel has not helped us see that.

Finally, there is Saint Joe, the kindly, patient genius who found a way to mute Steinbrenner's lunacy and make the Yankees winners again. But he, too, stepped out of character recently. Why, oh, why did he have Mariano Rivera start the eighth inning of Game 7? Why not save him for a vintage one-inning, lights-out appearance in the ninth and let a fresher Ramiro Mendoza in? Why did Torre, always so careful, pick this moment for a rare misstep?

Oh, well. Questioning Torre gets you into trouble in this town, which, given his record, it probably should. And in any case, the era of the coaches may be in its waning days. Steinbrenner is reopening the vaults, and one of his priceless imports is Jason Giambi, an outsize personality who should give the Yankees their first theatrical sensation since Reggie. We're ready for him.

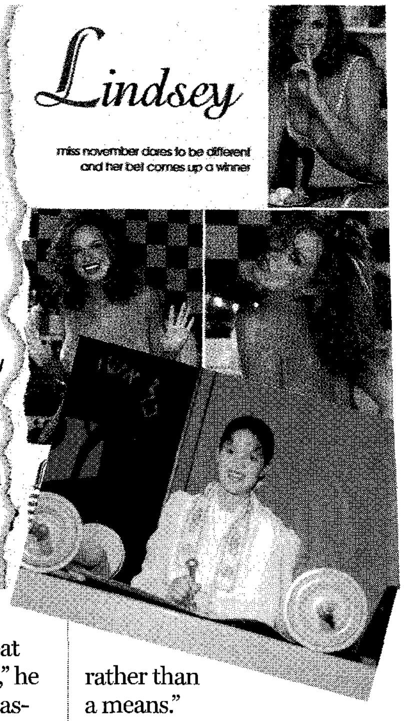


FDNY
MOTOROLA

PUTTING ON A SHOW: From left, Joe Torre, Jeff Van Gundy, and Jim Fassel.

PHOTOGRAPHS: FROM TOP, M. DAVIS LEEDS/ALLSPORT USA; JOHN BIEVER/SPORTS ILLUSTRATED; EZRA SHAW/ALLSPORT USA.

The Rabbi and the Playmate


Lindsey
miss november dares to be different and her bet comes up a winner

When 20-year-old Lindsey Vuolo decided to pose for *Playboy*, she worried that telling her parents wasn't going to be easy. Especially her father. "It was really hard," she says. "I'm his little girl." But as uncomfortable as she may have been about that conversation, she knew she was going to have to answer to perhaps an even higher authority: her rabbi.

Vuolo, Miss November, is *Playboy*'s first self-proclaimed, synagogue-going Jew. In fact, on the "Playmate Data Sheet," where readers learn that she is five-foot-eight, has 34-DD breasts, and gets turned on by a sense of humor, is her bat mitzvah picture.

So she knew that sooner or later she'd have to talk to her rabbi in the Reform synagogue in the small Pennsylvania town where she grew up and still goes to services. The chat went better than expected. "He said there's nothing wrong with what I did. He was more intrigued than anything. He was like, 'How did the nice little Jewish girl I've known since she was a baby grow up to be like this?' "

But this week Vuolo will face off against a less forgiving rabbi at Makor, the Jewish cultural center on the Upper West Side, in a program officially billed as "The Effects of Pornography on Human Dignity and Relationships."

Vuolo's opponent will be the infamous Rabbi Shmuley Boteach, author of the controversial best-seller *Kosher Sex* and sometime spiritual adviser to flaky mega-celebrities like Michael Jackson. "She told me her rabbi said posing for *Playboy* was a good thing," says an incredulous Boteach. "That's *crazy*. There is an essential dignity each of us has as a person, and a central part of Judaism is teaching people to maintain it. I think posing for *Playboy* robs Lindsey of that dignity."

Make no mistake, Boteach is not squeamish about sex. My conversation with him and Vuolo included references to masturbation, penetration, and pictures of women peeing. "I'm a great believer in passionate sex," he says. But he argues that passion without intimacy is, ultimately, an empty physical act. His basic thesis is: Once you've had kosher sex, you'll never go back.

"Because Lindsey is, counter to the *Playboy* stereotype, smart, introspective, and surprisingly committed to her Jewishness," says Boteach, "she understands there are serious implications to pornographic images. Many men are incapable of being in a long-term relationship because they've never begun to look at women as an end rather than a means."

"Rabbi," Vuolo interjects, "*Playboy* is not pornography. You've been in *Playboy*." Indeed, the magazine did excerpt *Kosher Sex*—a fact that raises an interesting forensic dilemma for Boteach. He argues that Vuolo's decision to pose nude is one that she will come to see does not represent her true inner desires. It was, he says, an ill-conceived shortcut to financial gain and perhaps some level of notoriety.

How does he know this? "I speak from my own experience," he says. (No, he has not bared all.) Boteach believes that his efforts to promote his book and his various celebrity associations have damaged his reputation. "When people hear my name," he says, "they immediately respond to this stereotype of me based on having seen me with Michael Jackson or on television or whatever. I've discovered first hand how much we all really want credibility. I know Lindsey does."

Vuolo, who is (yes) a communications major, counters that she's proud of what she's done. "I believe that the only regrets in life are the risks you didn't take. And once people talk to me, they realize I not only had the guts to take my clothes off but I'm intellectually prepared to defend myself." CRAIG HOROWITZ

The Voice of War

A Fully Weaponized DICTIONARY

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Fighting Words

Months of poring over "A Nation Challenged" have paid off: You know the difference between Sunni and Shiite, Rumsfeld and Stufflebeem. But attentive reading will get you only so far, because on the home front, the language of war is changing faster than a mullah fleeing Tora Bora. And who can say what the verbal landscape will look like in even a few days? (After all, when was the last time you said *Scud*?) Herewith, a mini-lexicon:

born-again Muslim \ noun: a person newly preoccupied with all things Islam. "On the subway, a kid had Cat Stevens blaring out of his headphones, a woman was buried in a history of the Taliban, and a guy was reading the Koran," says Allen Pearl, editor of *The Pearl Files*, a gossip newsletter. "I was surrounded by born-again Muslims!"

burka \ noun: the significant other you don't really like but can't seem to get rid of. "Hey, Maria, where's your burka tonight?" "His cat is sick."

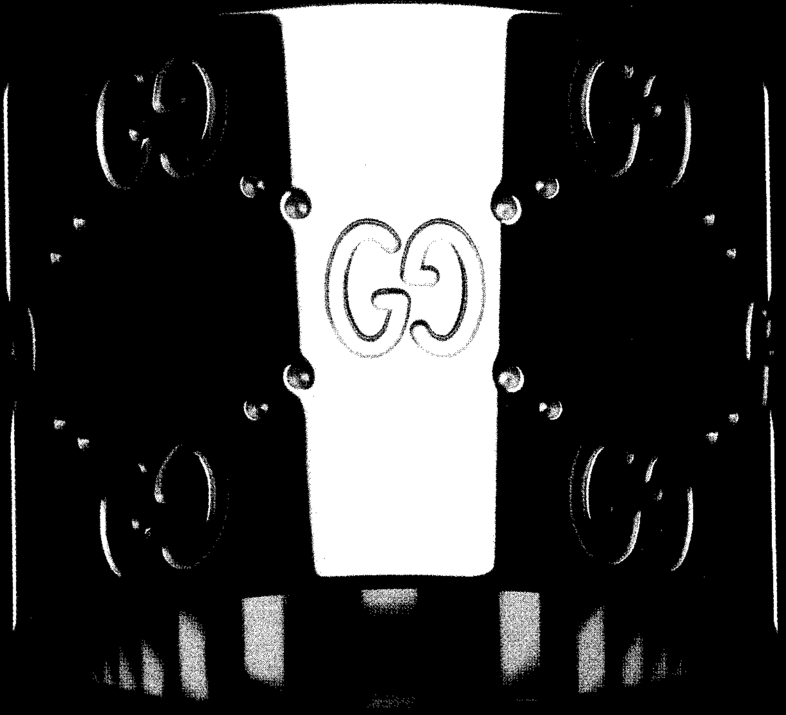
Cheney \ verb: to hide out till trouble passes. "I'll be in the cafeteria Cheney-ing," ad rep Geoff Fowler tells his secretary (perhaps once too often). "I'll be back in a few hours, or a few days, or never." Synonym: *to Laden*.

Delta Force \ verb: to accomplish a difficult task with stealth and surgical precision, to get in—and out—quick. Faced with a long, muddled story, one magazine editor vowed, "I'll just Delta Force it."

9/11'd \ adj.: Wall Street term to describe a portfolio thrown into chaos by the post–September 11 economy. "The stocks've been 9/11'd—shit's down," explains one broker.

'thraxed \ adj.: stricken, ill, hungover. "I'm too sick to come to work today," says a Carroll Gardens resident. "I'm 'thraxed."

weaponized \ adj.: describing an ordinary thing put to evil purposes. "I think it was just weaponized sex—she only slept with me to get back at her ex-boyfriend." Seems (fingers crossed) to be going out of fashion. MATT GROSS



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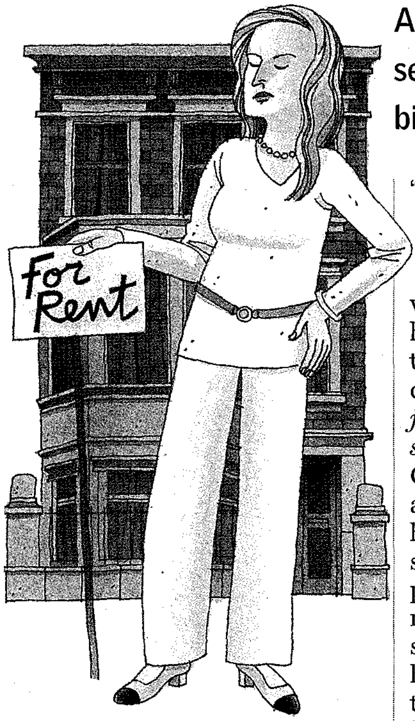


As the top end of the market bottoms out, frantic sellers try desperate measures to keep buyers (or bidders, or tenants, or *anyone*) interested.

Everyone in real estate seems to have a different forecast for this winter. But whether we'll get a mild chill or a full-on ice storm, everyone agrees it's going to be a long, hard winter on Park Avenue. The super-luxury market—property selling for $3 million and up—is frozen solid. And sellers who expect to get pre–September 11 prices are getting a blast of cold air. "Unless you're in the ballpark," says one broker, "buyers are going to ignore you or offer half the asking price."

So sellers are coming up with new ways to generate heat, or at least bundle up until things improve. "There's definitely an increase in *We'll just rent it out instead and sell in a few years*," says Jed Garfield, of Leslie J. Garfield, a firm specializing in townhouses. Indeed, one broker says more pricey for-sale properties are up for rent—notably downtown—than he's seen in a decade. At this level, however, renting can be as intimidating as buying: One house is listed at $38,000 a month, to minimal interest. "The asking rents just seem too high," says Roger Erickson, of William B. May.

Putting a property up for bids is another option. While many brokers dismiss auctions as "circuses," the auction house Sheldon Good & Company will send ten to fifteen New York–area "trophy homes" under the gavel in the next six months, up from only two a year ago. Indeed, they just offered a seven-story East 68th Street townhouse, listed for months at $12 million. The opening bid fell to $10 million—and still drew no buyers.

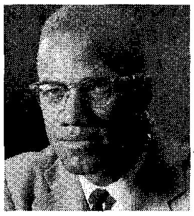
The most obvious strategy, of course, is to lower one's price, but even deep cuts don't seem to be working. Anne Snee, Corcoran's director of townhouse sales, ticks off examples: a house marketed at $15 million and then reduced to $10 million; another down from $16 million to $14 million; a third that sold for $12.9 million only last year that's now on the market for $10.9 million. Another broker has a property that started "at 6.9 and then came down to 4.5. It's still not sold."

Still, not everyone in the upper sliver is feeling the chill. One cool-headed seller told his broker, "I'd be delighted if we sell, but if not, I'm happy that my resources are parked in blue-chip real estate on Central Park West." Anyway, adds Jed Garfield, "it's not that rich people don't need the money. They just need it less." ELIZA MCCARTHY

X Marks the Spot

Buy Any Means Necessary

When the townhouse at 244 West 139th Street last went on the market, in 1992, "I remember going there and seeing all of these boxes with the name Malik El-Shabazz, and I said, 'That's **Malcolm X**!' " says Harlem broker Willie Kathryn Suggs. "The brokers, who shall remain nameless, were throwing it out, and I had a cow." The four-story, 3,900-square-foot townhouse, where Malcolm X and the Black Muslims had kept offices in the early sixties, was being bought by a New York firefighter, who's just resold it for close to the asking price of $999,000. Much of the documentation did get tossed, but, says Suggs, "the brokers managed to overlook, thank God, two boxes of documents, which the owners have." Renovations added a marble shower room and a Sub-Zero fridge and double oven in the skylit kitchen. "The house will always be historic," says Suggs. "It's where Malcolm sat on the stoop, and, you know, pondered the future of mankind." JOY ARMSTRONG



Big Deals

Hudson Heights

200 Cabrini Boulevard

1-bedroom, 1-bath, 850-square-foot co-op. Ask: $255,000. Sell: $250,000. Maintenance: $807. One week on market.

"There was a bidding war," says agent Hikari Hathaway about this apartment in Castle Village, a 1939 cluster of five towers way up at 181st Street. But wait—how does a bidding war end below the asking price? "The seller decided that she liked this couple so much that she'd sell it to them," explains Hathaway, who works for Simone Song Properties. The other bidder, she says, was making offers sight-unseen, whereas the final buyers, a retired couple giving up their rental pied-à-terre downtown and moving in from Long Island, had spent some time in the neighborhood. They were particularly fond of all the park space in the area, which is an exquisitely carved stone's throw from the Cloisters. C.B.

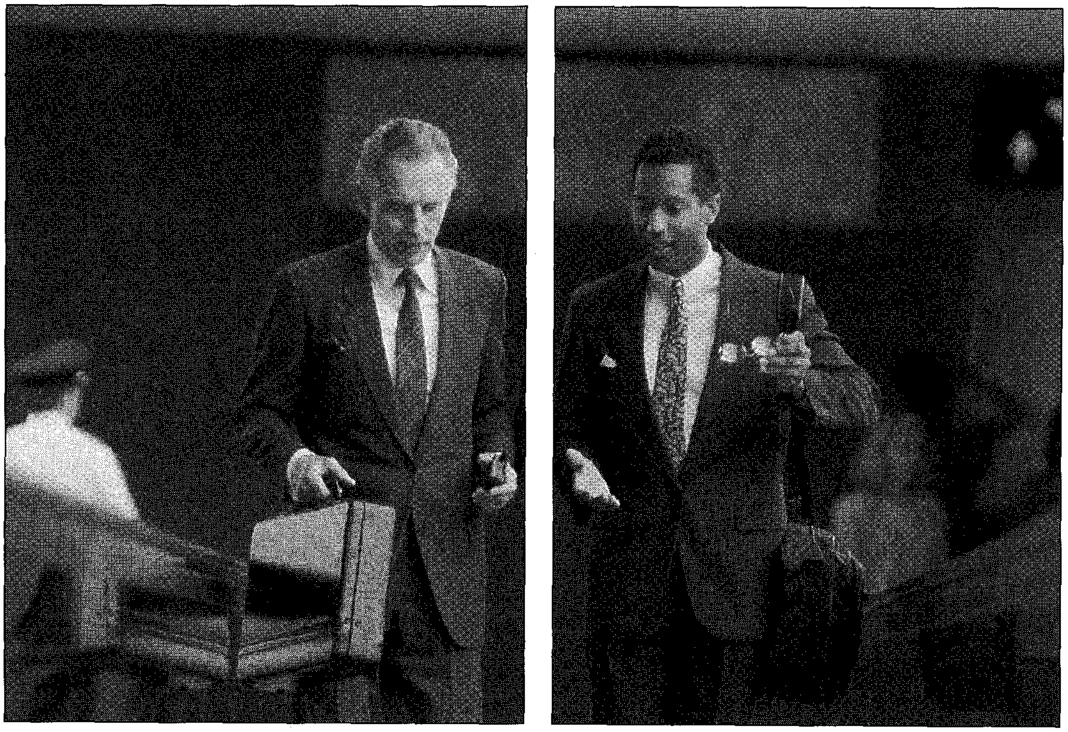
Upper East Side

45 East End Avenue

2-bed, 2-bath, 1,400-square-foot co-op. Ask: $850,000. Sell: $795,000. Charges and taxes: $1,704. One day on market.

The water views at this "boathouse," as Linda Baron of the Baron Group at Halstead likes to call it, were enough to impress even a New England buyer. The couple, who moved from Connecticut and still summer in Nantucket, get wall-to-wall East River on a mid-level floor—a sweet deal, says Baron, because "the intimacy would be lost on a high floor." No renovations were needed: The seller, who relocated to Saudi Arabia on business, left the place so impeccable, "you'd think he had $10 million under the carpet," says Baron. J.A.

PHOTOGRAPH BY AP/WIDE WORLD; ILLUSTRATION BY JORGE COLOMBO.



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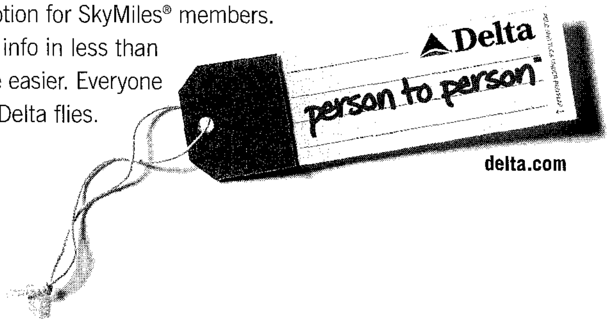

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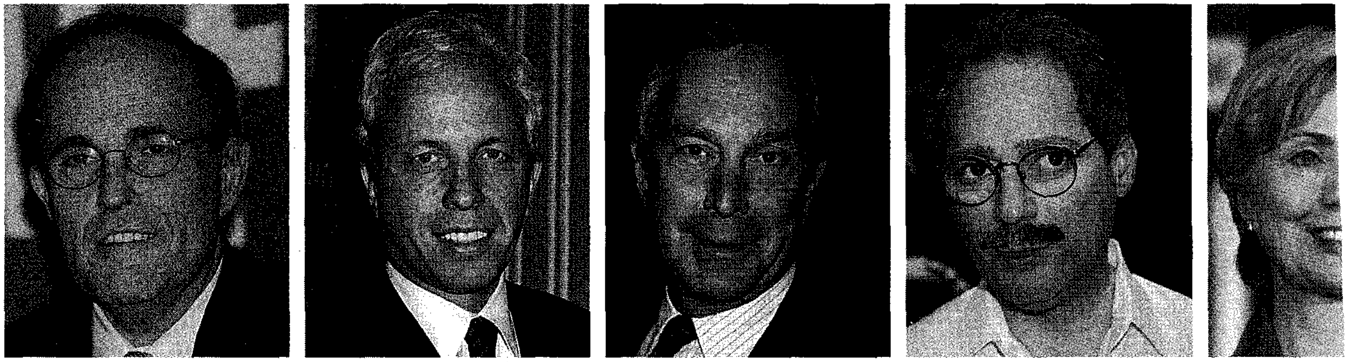
Michael Tomasky THE CITY POLITIC

2001: A Race Odyssey

New Yorkers went to the polls on the morning of September 11, but what began as a primary vote ended up a test of character that made winners of some and left others in the rubble.

AT THE END OF THE YEAR, AND ONLY AT THE end of the year, I often wish I were a film critic, because assembling those year-end lists looks like an act of cathartic and uncomplicated fun. I could rail against the abominable *Shrek* and its coarse social Darwinism. I could denounce the Farrelly brothers and praise the Coen brothers. I could ruminate on Gene Hackman, since he seems to be in two out of every three movies released these days.

But I'm stuck with politics. Political year-end lists have the disadvantage of being not about things (movies, CDs) but about people, and people, being of more inscrutable manufacture, are harder to judge. The official media line, in our age of instant verdicts, is that the events of this year rendered the palette of judgment a stark black and white—leaders either rose to the occasion or didn't. But September 11 did not, despite the cliché, change everything; the petty and the pedestrian weren't easily dislodged, even by great calamity.



MEN (AND WOMAN) OF THE YEAR: Rudy Giuliani, Mark Green, Michael Bloomberg, Fernando Ferrer, Hillary Clinton, Al Sharpton, Charles Schumer, and Roberto Ramirez.

I'm thinking here chiefly of **Rudy Giuliani**. Certainly, he is a **winner** this year. In the mountains of panegyrics to the man that I've read since September 11, no detail has persuaded me that the tragedy brought out a decency in him as profoundly as a story relayed in this magazine by my colleague Jennifer Senior. In a quiet moment at the Lexington Avenue Armory just after the attack, the mayor sat down with a mother and father whose son's body was among the first removed from the wreckage. Giuliani, without cameras around or the usual throng of sycophants, threw himself down on a sofa and said softly, "Tell me about your son." There's a kind of beauty in that moment that we could almost call artistic—the way it presents a reality (a vulnerable, alone Giuliani) at odds with received wisdom and pulls unexpected emotions out of you. If he did that for a hundred families or a dozen or even four, those were his finest moments of heroism.

Then, being Rudy, he pushed it, trying to finagle his way onto the ballot, and then to delay the election. There were criticisms, warnings that he was starting to look, well, petty and pedestrian; he cooled it; and then everybody forgot about it instantly, and he was back to being Churchill.

Crime spiked up, but the papers referred to it as a post-Rudy phenomenon, even though the spike obviously has to do with post–September 11 redeployment. He said, apropos the famous $20 billion, that New York didn't need the money now, eliciting scarcely a breath of criticism. By November—when that poor fellow who was working at the WTC site called in to Rudy's radio show expressing the evidently heretical hope that the site might be closed on Christmas so he and his co-workers could be with their families, and the mayor was able to dress the guy down over the airwaves and have it taken as yet one more sign of his uncompromising valor—it was clear that there was no combating the established narrative. He'll leave the office as he spent his time in it—appropriately lauded for his accomplishments but never held to account for his shortcomings by a media-business elite that was determined to record his term as a flawless age (no, e-mailers, I would not "rather go back to the dark days of" blah blah blah).

In one way, **George Pataki** comes out of this a bigger **winner** than Giuliani—that is, since Pataki is running again, his increased popularity after September 11 can bring him a tangible political upside. He's harder to beat now, even in spite of that insane $54 billion pork-barrel mess he submitted to Washington. Still, he's inoffensive, and so ideologically elastic that voters can see in him whatever they want to see.

But what on earth is he doing toasting Marxist Buchananite Lenora Fulani? On December 3, the Independence Party, Fulani's current vehicle, threw a bash at which Pataki appeared in a videotaped message extending his "thanks and con-

PHOTOGRAPHS: FROM LEFT, ANDREA RENAULT/GLOBE PHOTOS; HENRY MCGEE/GLOBE PHOTOS; ANDREA RENAULT/GLOBE PHOTOS (2); FRANCES M. ROBERTS; HENRY MCGEE/GLOBE PHOTOS; ANDREA RENAULT/GLOBE PHOTOS (2).

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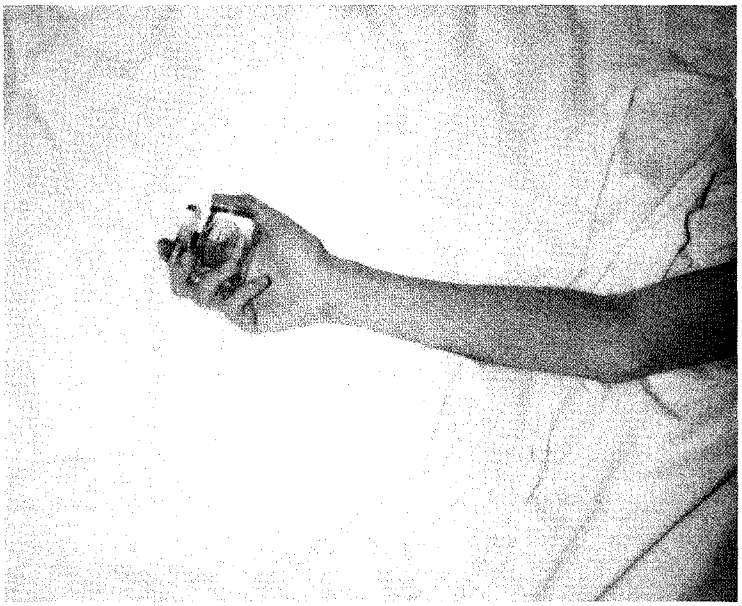

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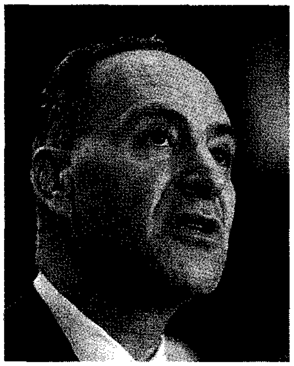
ratulations” to the party “for the spectaclar role” it played in the mayoral election nd even raising a champagne glass. Cihers of the world, unite!

Mike Bloomberg is a **winner**, obviously. r is it so obvious? Here, in a nutshell, are he various rumblings. He hasn’t named nough people. Republicans are mad because there are too many Democrats Dinkins Democrats at that). And that ermuda thing—is there going to be some our-alarm fire two years from now, and Bloomberg will turn up in Gstaad? Is he really sure he wants this job? But I’m warming to the idea of the Bloomberg era myself. Maybe after Rudy, we need some ambivalence. While I’m on the subject, a tip of the hat to **winners David Garth, Ester Fuchs, Mitchell Moss, Maureen Connelly,** and **Jonathan Capehart**, who worked on his campaign. For six months, every politico in town was laughing at them. They’ve laughed their way to City Hall.

Aren’t there any Democratic **winners**? A few. **Chuck Schumer** and **Hillary Clinton**, for starters. Chuck is unstoppable—he seems to do so much and be so many places that one begins to suspect his days are longer than 24 hours. Hillary is certainly in far better shape than she was at year’s beginning (gifts, pardons) and is turning out to be exactly what she told voters she’d be, a diligent and serious-minded legislator who does a lot of things quietly and is not thinking about the presidency. To the extent the $20 billion hasn’t come through, it isn’t their fault.

Finally, **Denny Farrell** is a **winner**—the first black chairman of the state Democratic Party. I can hear the sardonic Farrell even now saying, *You call that a win?* Well, Denny, that’s up to you, I guess.



NOW, THE **losers.** CLEARLY, WE HAVE TO PUT **Mark Green** on that list. He made one major mistake. Well, two. Okay, three. He ran as though he were ahead; just ask Chuck and Hillary—you should always run as if you’re twenty points behind. His lack of humility made many Democratic power brokers unenthusiastic about him. And he had a terrible ad campaign (did any regular voter even *know* he had the backing of the cops’ and firefighters’ unions?). But he lost also because of reasons beyond his control. Seventy million of ’em.

Plus three more: **Fernando Ferrer, Roberto Ramirez,** and **Al Sharpton** are all **losers**. This much I’ll say in their defense: There is no question that once a Ferrer victory seemed possible, the white power structure, for want of a better term, circled the wagons to keep him away from City Hall in a way that was mostly ideological but also had a racial element. Let’s face it, when the *Post* endorses Green, as it did in the run-off, it does so only for the purposes of barring the door. But this does not mean the subsequent attacks on Sharpton were racial attacks. They were Sharpton attacks. Nobody lit into Ferrer for having the support of Carl McCall or Virginia Fields, after all, or any of his other black supporters.

They ran; they lost. Instead of getting over it, as normal grown-ups do, and acknowledging that maybe they *were* too close to Sharpton, they pouted and took their party down with them, happy to see Bloomberg win. (I hope the papers track the fortunes of Ramirez’s law firm in the Bloomberg era.) And what lesson seems to have been learned from this? To **loser Charlie Rangel**, apparently, the lesson is—it worked, so do it again! Rangel has stood down somewhat from his recent assertion that if McCall lost to Andrew Cuomo in the upcoming Democratic gubernatorial primary, he would support Pataki. But what an astonishing, and racially loaded, statement: A lifelong Democrat who hankers to be the Democratic chair of the House Ways and Means committee has said that he will support only *his* Democrat—not the other Democrat, who happens to be white, but who also happens to have spent his public career creating and improving housing for blacks and Latinos!

I can see why Farrell might not consider himself a winner. Happy holidays. ■

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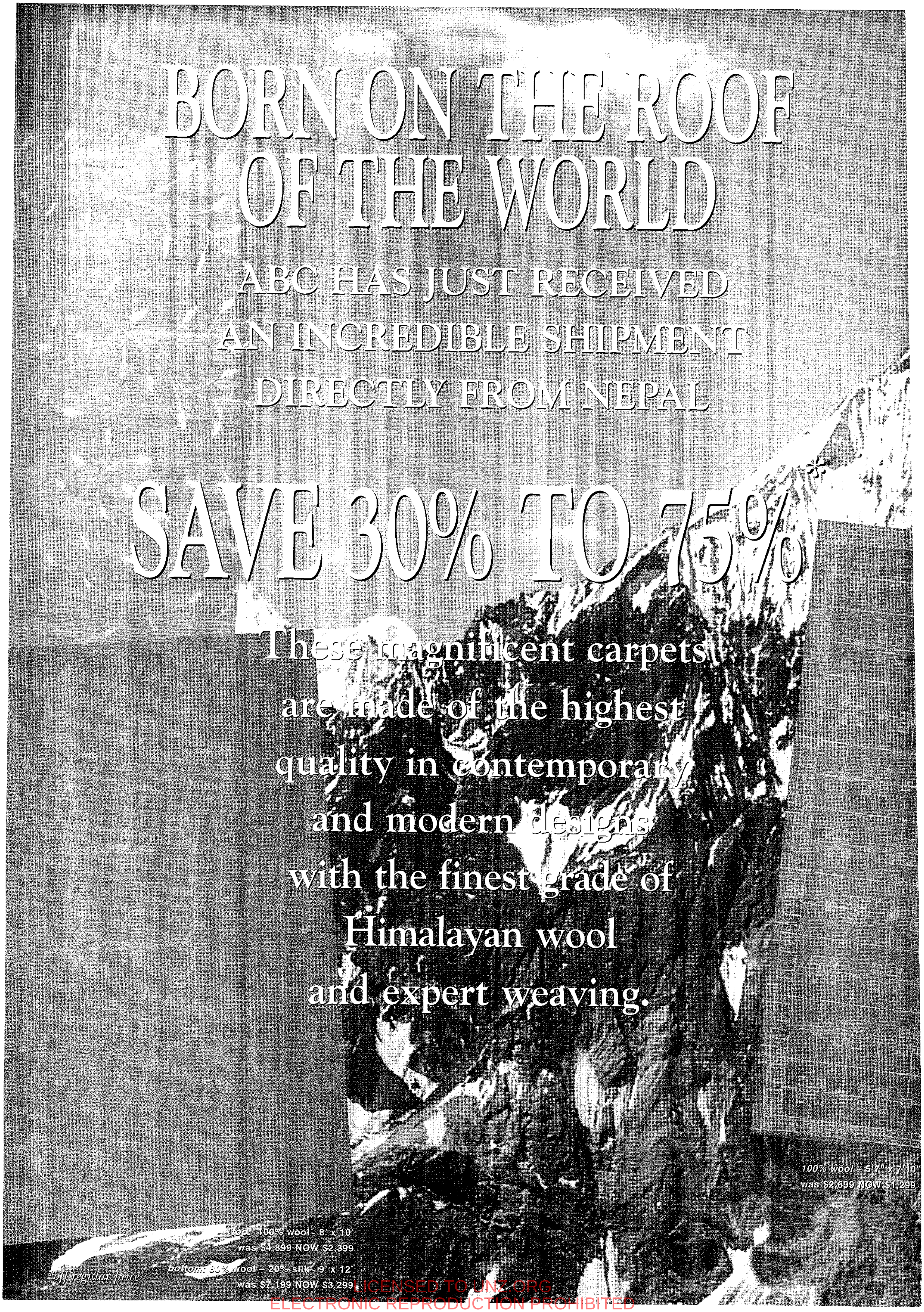

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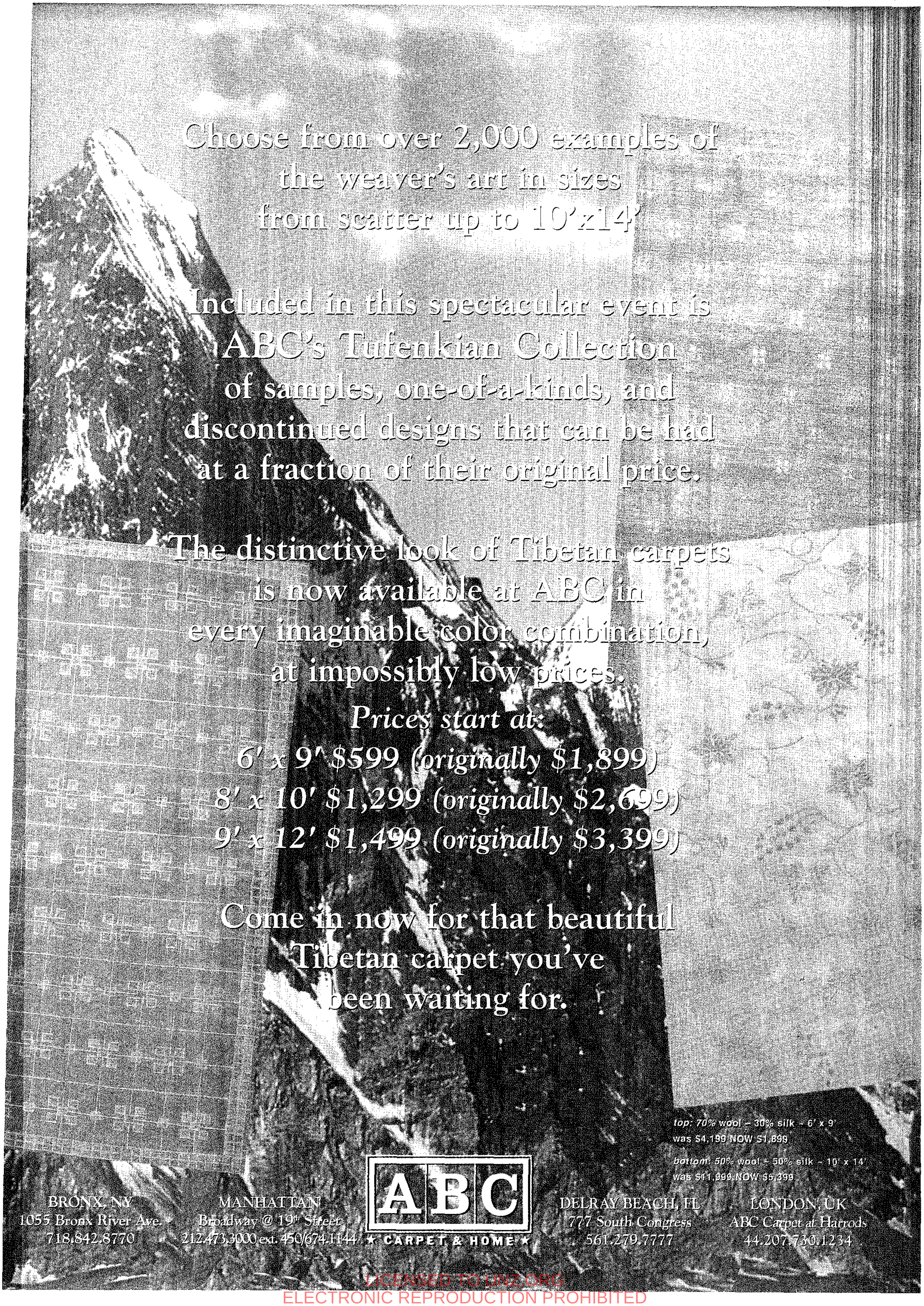Choose from over 2,000 examples of the weaver's art in sizes from scatter up to 10'x14'

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Michael Wolff THIS MEDIA LIFE

The *Meta*morphosis

We tell ourselves we're different—less frivolous, less selfish—because the world's a different place. But our obsession with *the change* might just signal a different sort of self-absorption

PHOTOGRAPHED BY MARK PETERSON/CORBIS SABA.

THERE IS A DRAMATIC CONVENTION THAT Hollywood uses when a character undergoes a particularly illogical metamorphosis—from, say, one body to another, or even one mind to another. Just before the change, the character is told that he or she won't remember the fact of the transubstantiation. There will be no before and after, just after. The change in consciousness will be total.

The post–September 11 change (oddly, we haven't been able to come up with any real names for the present morphing—just this continuing B.C.-A.D. focus on the date) is possibly at that level of movie makeover and disruption. "A rent in the fabric of time," Hendrik Hertzberg said grandly in *The New Yorker.*

But unlike in a movie metamorphosis, we don't seem to lack any knowledge of what's been happening to us. In fact, we've become rather eager witnesses to the intricate psychological and historical change we're undergoing. So much so that it may be worth questioning a central tenet of the change: that we were supposed to have been shocked free of our self-centeredness, to have shaken off our solipsism, to have become aware of a larger world. Instead, it may be that the attack has drilled us down as deep as we have ever been into self-consciousness.

> "The war may be closer in its high-tech aspects, in its **get-it-done-quickly** quality, to the sporadic military campaigns of the nineties. This wartime, in other words, might not be so much like anything but **peacetime.**"

There seems to be hardly anyone who has not become a junior cultural historian (during the Cold War, which this new war age is being compared to, everyone became a junior G-man). We have the rise of the new masculinity in the figure of the uniformed services and especially the hunky firefighters. The new comfort culture—big ratings for the Carol Burnett anniversary show. The new politeness. The new patriotism. The new fear. The new grief. The new Rudy. The new romance (already there are predictions of a post-9/11 baby boom). The new earnestness to replace the old irony. The new security state—a checkpoint nation.

As important has been to identify what's ending. "On September 11, the nineties ended," Gucci designer Tom Ford helpfully explained in an issue of *The New York Times Magazine* that wondered, in its cover theme, if the age of affluence had ended. Indulgence of all sorts is over; 9/11 is finally, definitely the end of Bill Clinton. It is the end of politics as usual (hence, the election of Michael Bloomberg). It is the end of celebrities. The end of travel. It was, briefly, the end of Fox News (before it rose once again). It is the end of *Ally McBeal* (the end of edginess). It is, with the rise of the ratings for *Good Morning America* and the falling of the ratings at the *Today* show, the end of Katie Couric (despite her reported new NBC-is-desperate contract) and of perkiness in America.

There's no media "product" that hasn't come under reevaluation. Every media organization has fashioned a new message. There are new rubrics—"America at War" at NBC, "America's New War" at CNN, "A Nation Challenged" at the *Times* ("Can you pass

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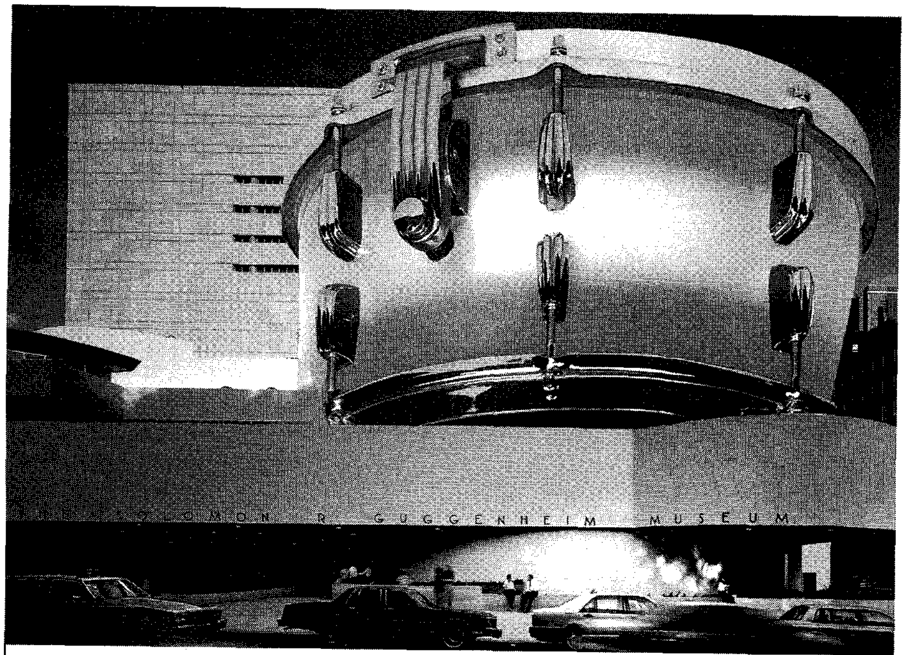

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me 'A Nation Challenged'?" I say to my wife every morning over breakfast)—and new policies (CNN chairman Walter Isaacson issued a memo instructing his correspondents to provide more context: "[It] seems perverse to focus too much on the casualties or hardship in Afghanistan," he said).

Likewise, in politics, the change was an enormous opportunity if you could track it, figure it out, and influence its course. You could even come to embody the change, as Rudy certainly has and as the president is trying to do. You could claim it for yourself. You could own it—you might even want to exaggerate it.

WE WERE, THE PRESIDENT SAID, AND EVERYbody agreed, *a nation at war.*

This was not only a sentiment intoned by politicians and newscasters but one that we were all saying to ourselves. It became a little mantra: *We are a nation at war.* We are changed because we are at war—we are ennobled by war. We are not flaky anymore (the least we can do for the 3,000 U.S. casualties of 9/11). We are living in special, difficult times. War, and the demands of war, are the overriding facts of this new life.

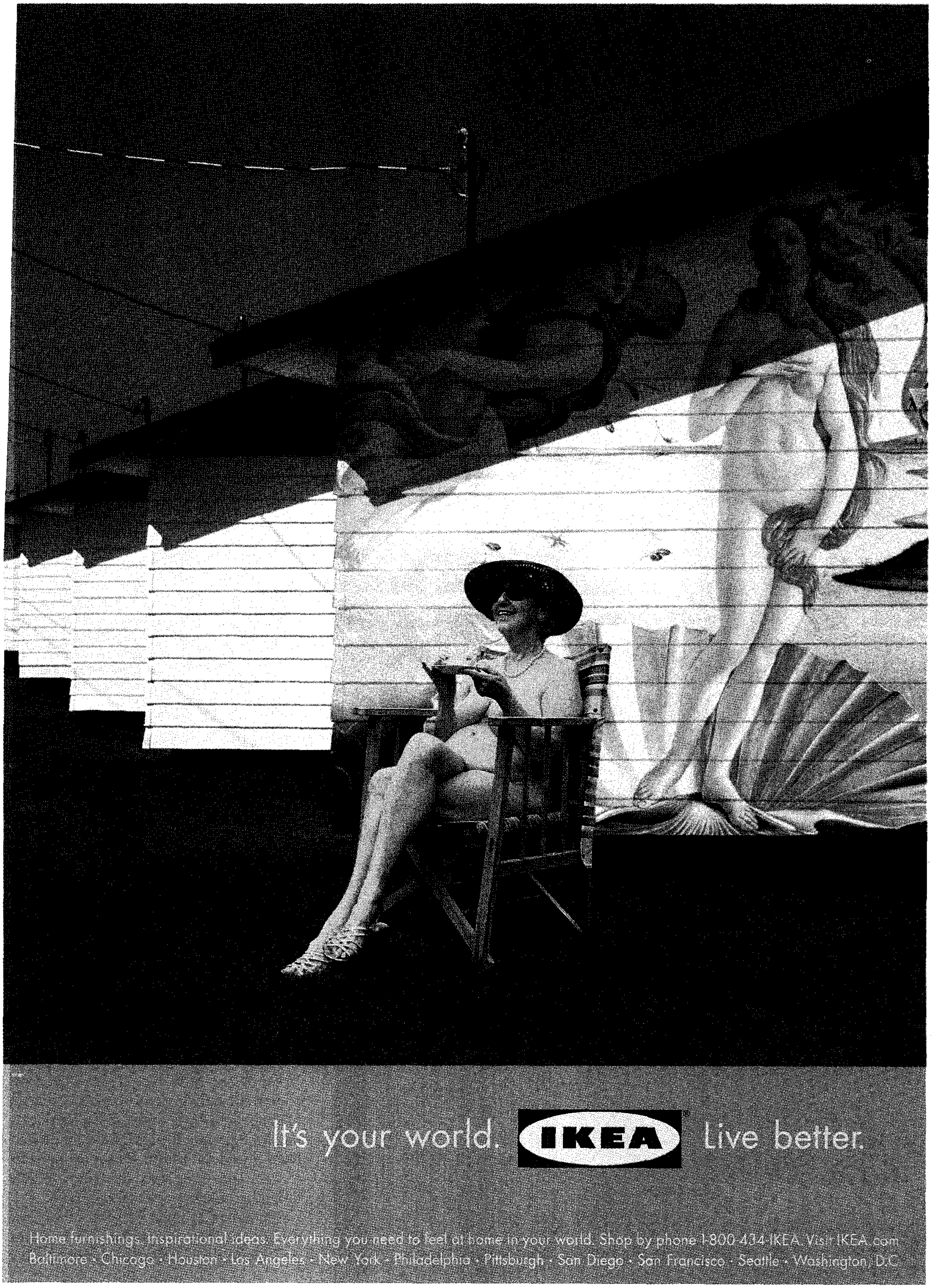
"It became a little mantra: **We are a nation at war.** We are changed because we are at war—**we are ennobled by war.** We are not flaky anymore."

As it happens, the current war is, in measurable ways, less of a war than the bombing of Kosovo or the Gulf War—not so many bombs, fewer men at risk, less money spent (it's actually a new war paradigm: The more successful your war, the fewer men you deploy and the fewer bombs you drop).

It is just the language that is more.

The president, if he were a different type of person, or if the political exigencies had been different, could have said that our interest was to avoid all-out war and that our intention was to proceed with controlled restraint (or something like that)—and taken the exact same course of action that he has taken under the rubric of *a nation at war.*

The president has compared this new war to the Cold War (which, in hindsight,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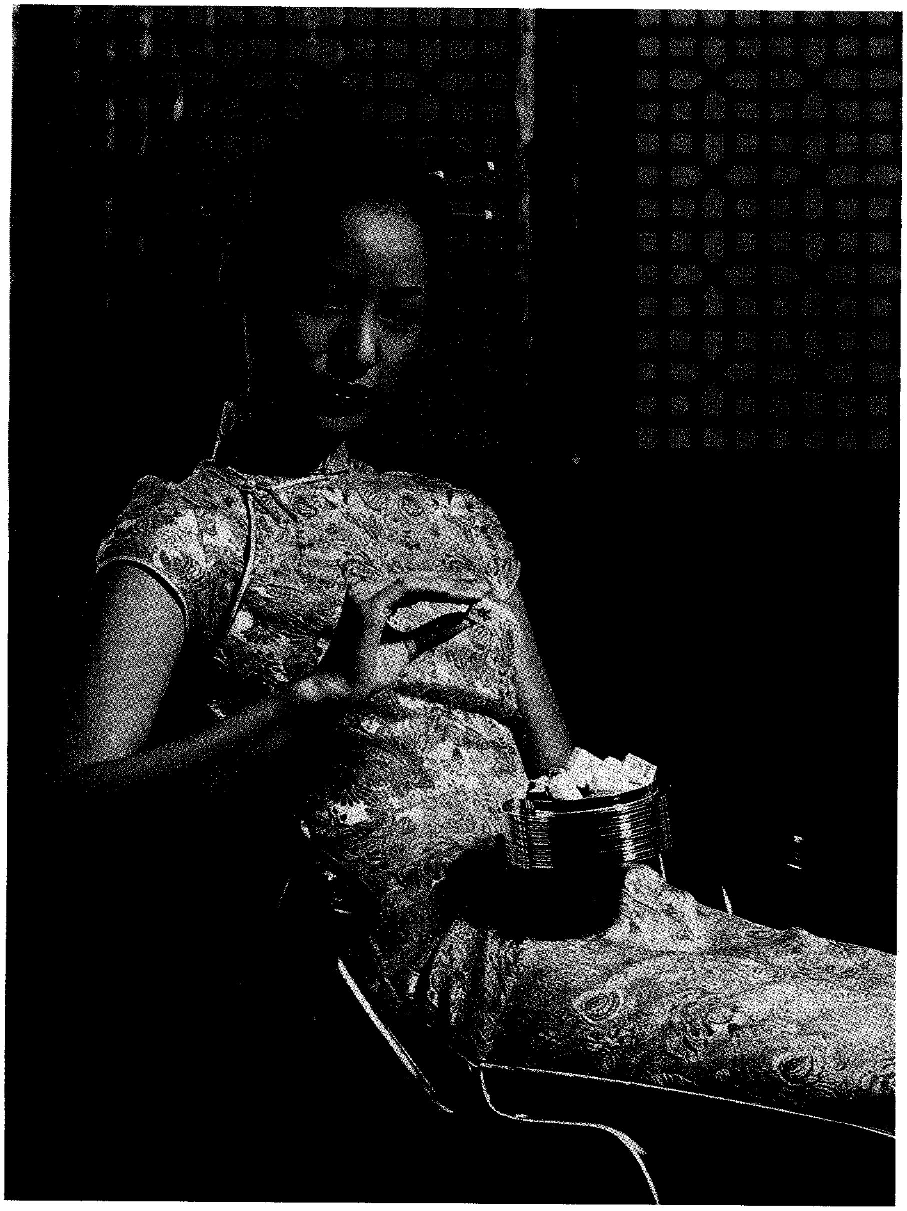

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might not have been a war either, but i certainly altered peacetime consciousness). But in fact, this new war in Afghanistan may be less like the Cold War and closer in its high-tech aspects, in its get-it-done-quick quality, in its relatively contained costs, to the sporadic and surgical military campaigns of the nineties. This wartime, in other words, might not be so much like anything but peacetime.

Certainly, though, it has gotten everyone's attention (when you have an anxious and unsettled audience, you want to try to get its attention as quickly as possible). On the president's part, it's an effective, possibly calculated consciousness grab (which, in a media age, is a power grab by any other name), earning him the approval of 86 percent of the nation.

On the other hand, this kind of war is not really what we mean when we declare ourselves to be *a nation at war*. A nation at war is a mobilized nation. It's WWII. It's home front. It's yellow ribbons. The president is taking advantage of the straddle. In some sense, we're all taking advantage of it—we all get to feel the WWII feeling of war without having to mobilize at all.

> "There is another way 9/11 could have played. The whole story, the entire 9/11 aftermath, **could have been about blame.** Who lost the World Trade Center could have been, potentially, as large a question as who lost China."

Or we're emotionally mobilized. We're fortified and defended and pumped by a new Zeitgeist.

THERE IS ANOTHER WAY 9/11 COULD HAVE played. I'd say there was a 40 percent chance of its going this other way, or, if a Democrat had been president, and if Bill Clinton had been president, as much as a 60 percent chance. The whole story, the entire 9/11 aftermath, could have been about blame.

September 11 must be, after all, one of the greatest failures of intelligence and policing in the annals of such failures. It's

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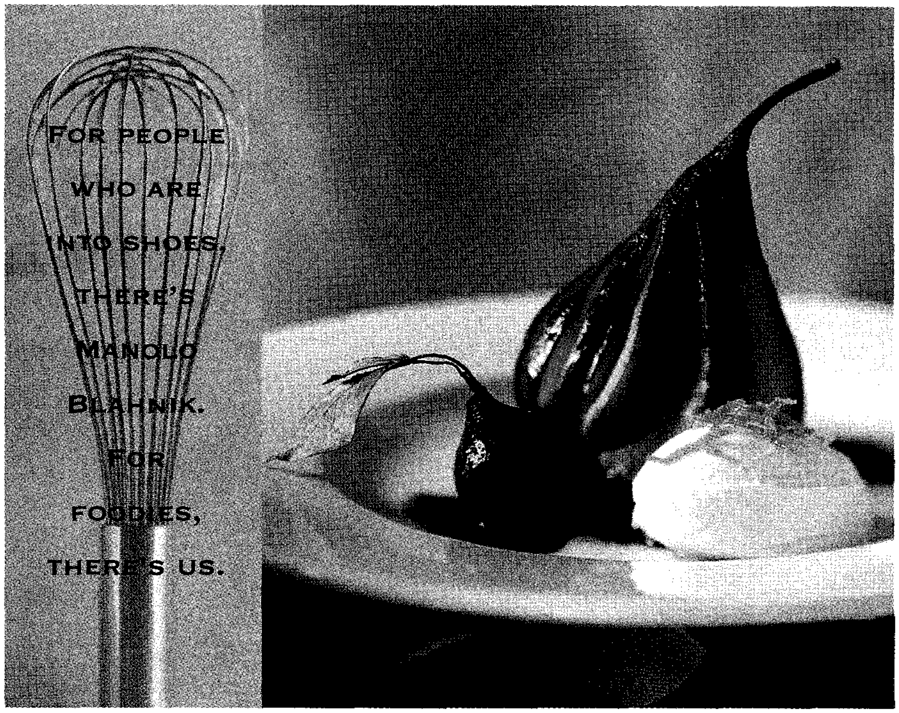

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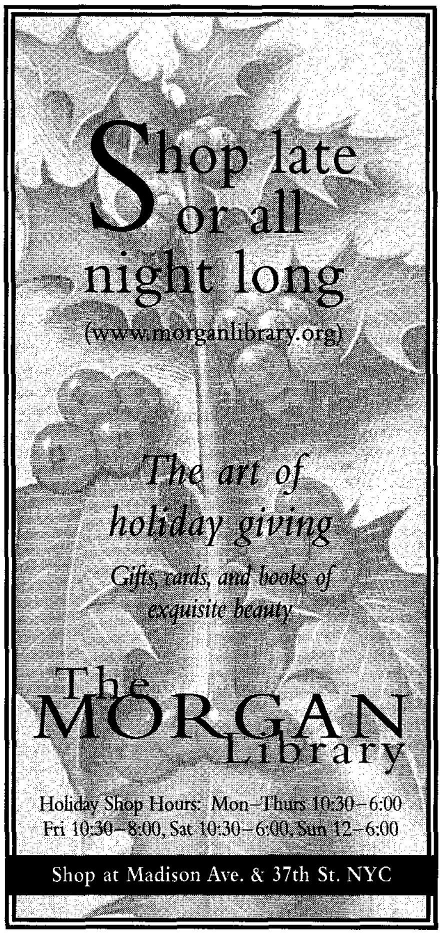
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a fuck-up of astounding proportions. Th Democrats would have had a reasonabl case to make about the new administration being asleep at the switch (likewis of course, the Republicans could have sai "Right back at you"). Who lost the Worl Trade Center could have been, potentiall as large a question as who lost China.

But the story didn't go that way. The opposition (still in its Bill Clinton blow-bac funk) wasn't, as I suspect the Republican would have been, ready to oppose. And perhaps more important, the media, facin an identity funk of its own (less popula than even lawyers), had its own reason fo going into a strictly uncritical mode and embracing a changed world.

Take, for instance, the news magazines—disaster, and the shift from the banal to the epochal, has had a thrilling, revivifying effect on them. "It will be a major decision to go back to a health cover at this point," said a *Time* editor, referring to the soft-news, lifestyle approach the magazine had taken in the nineties, as he told me about young staff members and their incredible enthusiasm in this changed world.

Everywhere in the news business, there has been the sense of being saved from the purgatory of soft news—and from tabloid hell.

Indeed, shortly before the attacks, *Time's* former editor Walter Isaacson, regarded as one of the geniuses of the soft-news revolution ("Too Much Homework!" was one of the famous Walter-era cover stories at *Time*), had been sent in to soft-news-ify CNN, the faded rose of the news business.

But in an instant, CNN went from anachronism to dramatic center of the world; Isaacson himself from news packager to World's Most Important Journalist; Paula Zahn, the new morning anchor, from perky blonde (in an effort to change CNN's dour face, Isaacson had stolen her from Fox just days before September 11) to serious person. The CNN green room became one of the ground-zero-plus places in America. From when Zahn started at 7 A.M. to when Aaron Brown, another of Isaacson's sudden phenomena, signed off at 11 P.M., everybody who was anybody in post–September 11 America could be found having a Danish there.

THERE WERE, HOWEVER, STUDENTS OF change, of consciousness overhaul, of Zeitgeist revolution, who were saying that the change had begun quite a bit before the 11th. The technological revolution was over; the stock market was no longer the ne plus ultra of American life; then, too, there was a new president. The stage was set for a big new thing. In fact, if Septem-

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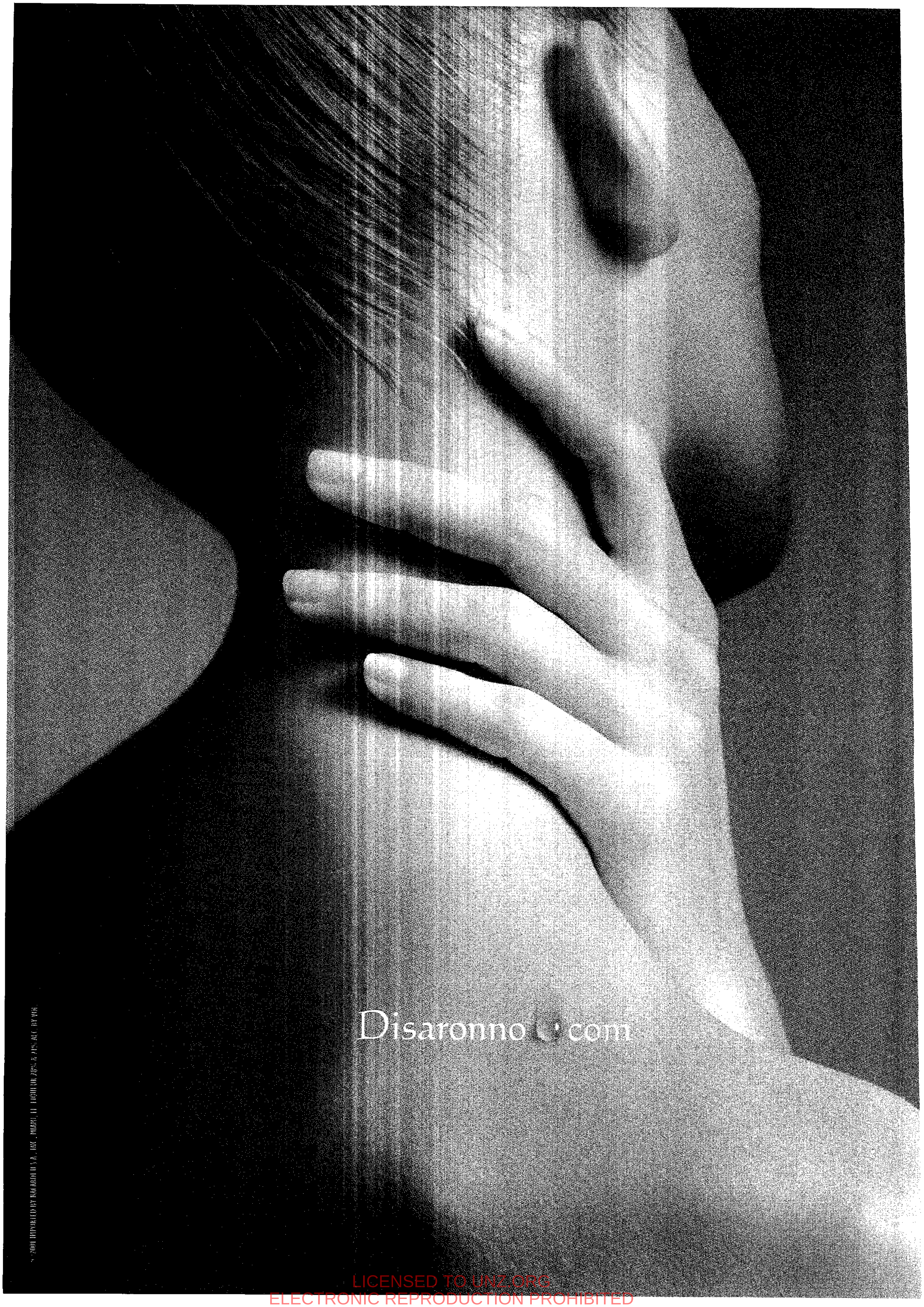
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r 11 had happened in, say, 1998, the iange might well have been significantly fferent (maybe the same war, but spun fferently—who would have wanted to exiange the greatest peacetime expansion history for war?).

A subset of this argument is that there e two changes at work now—war and reession—and that they are struggling gainst each other for dominance.

The recession, we know now, began last larch. September 11, of course, deepened . And undoubtedly the president's talk of generation of war further depressed conumer confidence, the nation's most powrful economic motivator.

Then again, if the economy was going o hell anyway, were a nation at war and a hanged consciousness a plausible cover or it?

The media juggled a similar bad-news-good-news trade-off. It was the worst advertising climate in ten years, but coverage of the attack and of the war helped obscure this. At *Time* and *Newsweek*, circulation was through the roof. At CNN, the war had evened the fight against Fox. On the other hand, there was the possibility that, just as the president's war talk was depressing consumer confidence, the media's war talk was further depressing advertising confidence.

The news magazines, having turned themselves into aging-boomer, soft-focus magazines during the nineties, were now, in a kind of bait-and-switch, giving advertisers magazines full of terror and carnage—not a hospitable consumer environment.

War, in a revision of economic laws, was bad for the economy. Peace and self-centeredness were good. But there was the sense, on the part of the deficit-making president, and possibly on the part of wartime editors, too, that the change would be so large that it would overturn this economic rule—or dwarf it.

A change in consciousness could even make lower consumer confidence a virtue ("You know that if those people whose family members died on September 11 could have them back for Christmas, the last thing on their minds would be a sweater or a tie," wrote Anna Quindlen in *Newsweek*).

IN ALMOST ALL RESPECTS, THE CHANGE HAS left the Democrats out in the cold.

Between the president, the mayor of New York, the new wartime media, and the new American warriors—Powell, Cheney, Rumsfeld, and Rice—the change simply left no room for anyone else.

On top of that, the Democrats were obviously too depressed and confounded by recent events to rouse themselves.

Their only hope was that they would wake up one day and the change would have, well, changed back.

Given the options, this was probably a fair strategy.

The last thing to change might well be the shortness of our attention span, which means that before the change was complete, we might well forget that we were changing and revert to who we were *before* the change.

"Americans are going to lose interest in the war," a Democratic operative of my acquaintance recently told me. "Most Americans don't live in New York or Washington, and most Americans don't read newspapers or even listen to the news. So to what extent have they really changed?"

"Americans are going to lose interest in the war," a Democratic operative recently told me. "Most Americans don't live in New York or D.C., and don't read newspapers or listen to the news."

THIS IS THE GAME THAT I FIND MYSELF PLAYing with other journalists and with political types:

Where are we on the change-o-meter—from the assassination of the Archduke Ferdinand to the Depression to Pearl Harbor to Sputnik to the assassination of JFK to the OPEC oil embargo to the advent of the PC?

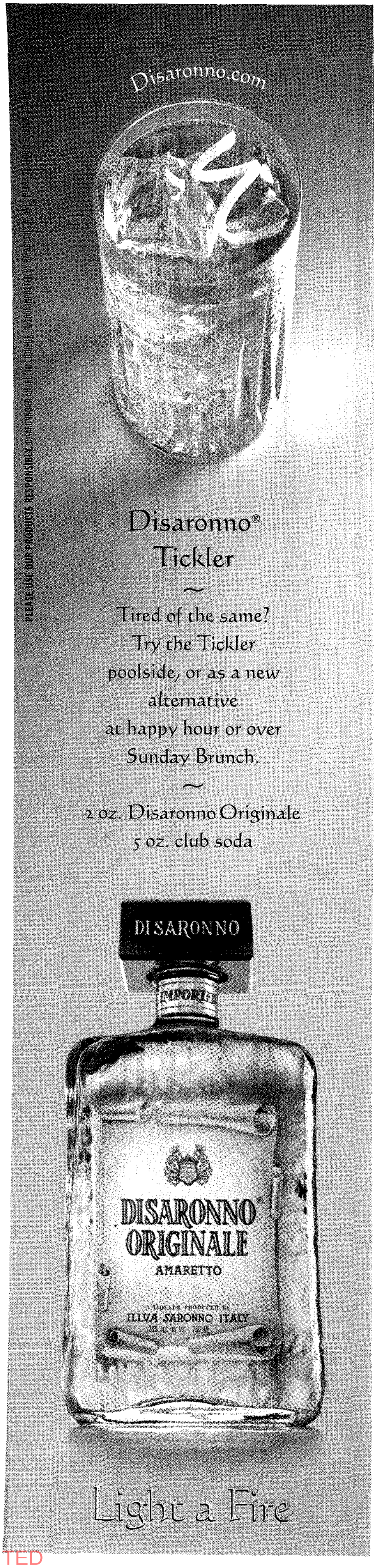
How sweeping? How profound? How ineradicable will the September 11 change be? How different will our lives become?

What if there are no more attacks?

What if there is another? (Then who gets blamed?)

I tend to favor the safe bet—not that we haven't changed, but that this is the false change. The real change lies in wait for a while. It teases you, but it doesn't reveal itself. Until it's everywhere. And it never, ever, is what you thought it would be. ■

E-mail: *michael@burnrate.com.* A complete archive of Michael Wolff's columns is now available at www.newyorkmetro.com.



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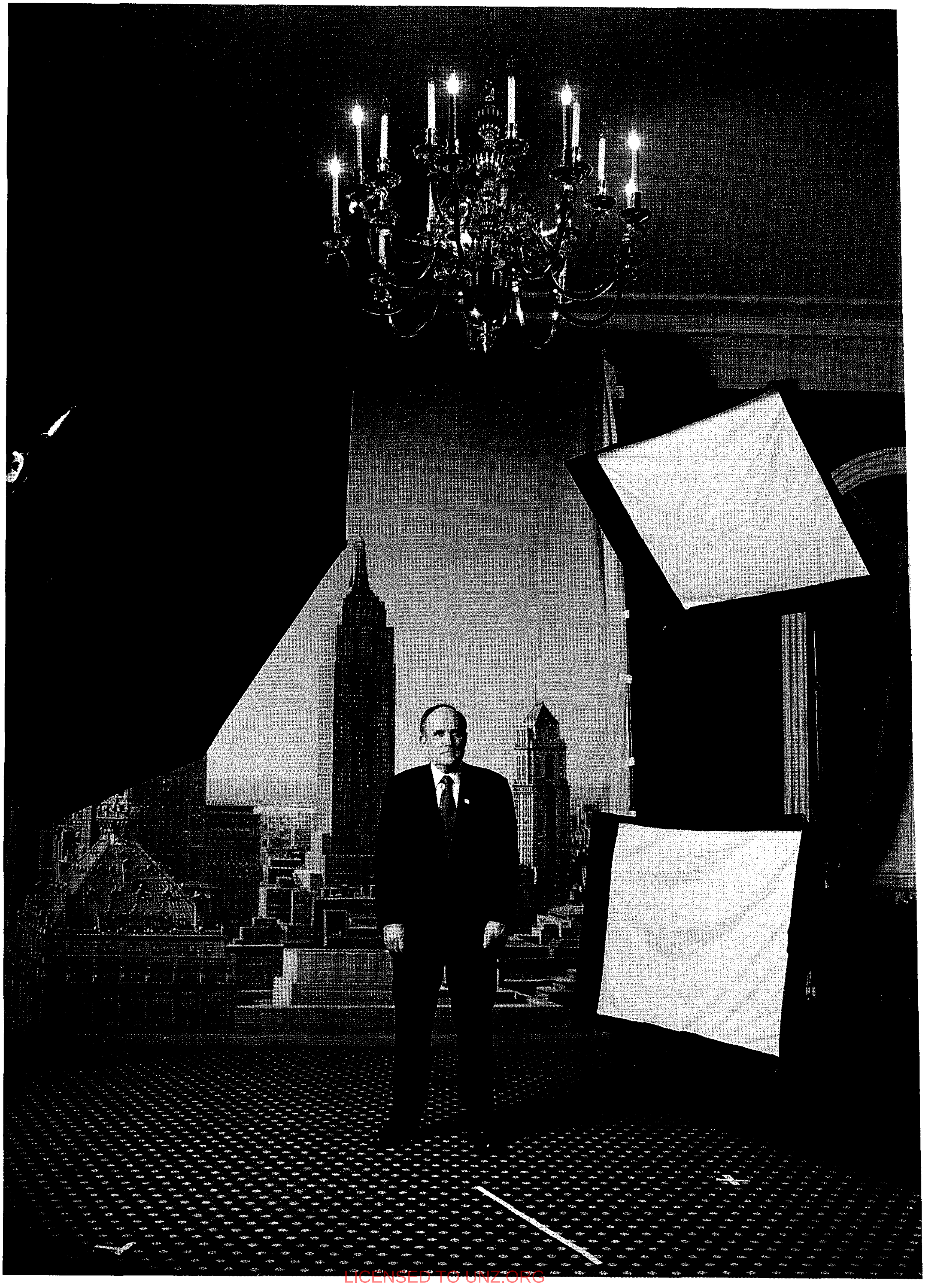

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LIFETIME ACHIEVEMENT

Mayor Rudolph Giuliani

FOR A RUDY CONNOISSEUR, THE CURRENT EMPHASIS ON THE World Trade Center mayor obscures the more compelling picture: Rudy in full is surely one of the most original political figures of the age.

On the other hand, the virtue of the post-9/11 Rudy is that he actually seems complete—he makes sense. All of the disparate, eccentric, and even ridiculous elements of the Rudy Giuliani character, which could be seen so clearly prior to 9/11, come together in the aftermath to form a seamless, not to mention noble, figure.

Prior to 9/11, you never had to deconstruct Rudy. You always knew what was going on with him. This has been his most potent political characteristic—he hasn't ever tried to hide his flaws because he's so proud of them.

His is a chip-on-the-shoulder personality (his father went to prison, after all). He dares you to confront him for his bad-cop-ness.

There is the Rudy who, even among politicians, is an insatiable press hound (this goes back to his prosecutor days, when he was one of the most famous spotlight-hoggers in modern Justice Department history). There is Rudy the bully—trying to force ads for this magazine off city buses because they poked fun at him. There is Rudy the unreconstructed militant Catholic League of Decency guy, trying to close down the Brooklyn Museum. There's contrition-is-bunk, the-cops-are-always-right Rudy (what would it have cost to show a little sympathy for Eleanor Bumpers and Amadou Diallo?). There is courting-political-suicide Rudy—stiffing George Pataki and supporting Mario Cuomo. There is come-get-me Rudy, marching with his girlfriend in the Saint Patrick's Day Parade. And there is of course the wacko, I-unmarried-Donna Rudy.

There is, too, deep-Brooklyn Rudy—still tight with every

CPI; PRODUCTION BY JENNIFER STANEK. OPPOSITE PAGE: GROOMING BY ASSUMPTA CLOHESSY/PRICE, INC.

grade-school chum. There is prostate-cancer Rudy—a disconcertingly vulnerable public figure. There is Rudy taking up residence with a gay couple (who send him off to work in the morning with pecks on the cheek) when his marital woes forced him out of Gracie Mansion.

Here is the thing: There is a way in which politicians almost inevitably become part of the clutter of public life and the fakery of modern media. It's not even that we don't trust them—more to the point, we don't notice them. They are an indistinct background noise.

It is the Rudy accomplishment that he rises, stands outs, signifies, gets heard.

He gives perhaps the best news conferences of anyone practicing the news-conference art today. He isn't trying to avoid the bullet. Isn't trying to not say anything. To avoid commitment as well as comment. To elevate blandness. He does the opposite. He's all truculence, attitude, aggression. He's nearly antisocial, except for his sentences. His sentences are better than any other politician's. They're not prefab, retrofitted jobs. He's thinking them out. You see the word-choice process. The words *mean* something (even if, often, they mean *fuck you*).

Rudy's issues are limited, but real—he's not a laundry-list politician. He loves the police; criminals personally offend him; he's strongly attached to the city—if not to everyone in it. And he's in charge—period. This is what he stands for. I'm not sure there's anything else, ideologically, that he might embrace. But at least he stands for something.

All of this came together on September 11. It was his city that these most diabolical criminals were attacking. The uniformed-services guys who were dying were *his* people. Many of the workers in those towers were people who could have gone to school with him. What's more, the spotlight at ground zero was an incredible one, a once-in-a-lifetime one—how could he not rise to it? It was *his* ground zero. After months of Rudy in the wilderness, in his last days in the only job he will ever really want, he was suddenly back at work—taking the ultimate, final bow.

He instructed. He consoled. He explained. He talked everybody through it. He wasn't selling anybody anything. He was narrating. Telling the story. This happened and then this happened and this is what we're going to do now. And we all wanted to listen to him.

MICHAEL WOLFF

Ladder 105, Engine 219

A COUPLE OF DAYS AFTER THE TERRORIST ATtack on the World Trade Center, four therapists appear at the small firehouse on Dean Street in Prospect Heights, volunteering their services to the surviving men of Ladder Company 105 and Engine Company 219. The firefighters shuffle into the kitchen and gather around the oval wooden table—normally the raucous heart of any firehouse, where an unshakable camaraderie grows through arguments over who makes the best green-beans-with-tomatoes and through jokes about who was slowest climbing the stairs at that last tenement fire. Now they sit stunned and exhausted. Most have been digging nonstop since September 11. Seven men from this firehouse are missing.

The counselors invite the firefighters to talk about their feelings. Even in such a raw emotional state, however, spilling their thoughts to strangers is hard. There are several minutes of silence. Haltingly, the words start to come: about the grimness of grabbing a rare solid object from the World Trade Center pile and not knowing whether it's a chair leg or a human bone. "I found a suit jacket and pants that matched, two shoes, and half a shirt—but no blood, no bone," Lieutenant Bob Pesce says. "Where the hell's the guy?" About Frank Palombo, who on the morning of September 11 arrived early for his shift for maybe the fourth time in his 22 years on the job and is now missing. Frank and his wife have ten kids. After a half-hour, it's the shrinks who are crying on the firefighters' shoulders.

Later, the head of the counseling service phones to ask if the session was helpful. "Yeah, I guess so," a firefighter replies, shrugging wearily. "Oh, and the one wearing the pink thong—send her back. Seeing her definitely helped."

THEY WERE NUMB AND HEARTBROKEN IN those early days. Still are from time to

BROTHERS: Vincent Cavalieri, Stephen Gawrych, Jimmy Kearney, Patrick Mitchell, Captain Don Howard, Joe Castelli, Lieutenant Gene Marmann, Steven Jiminez, Mario Rosato, Jimmy Chapman.

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time, like when they're alone behind the wheel, driving home, and the names and faces of the lost flood their minds. But laughter quickly returned to New York's firehouses. And while the deaths of 343 firefighters are deserving of solemn reflection, the lives of those men, and the lives of their surviving comrades, are worthy of not just an award but a celebration.

Firefighters are joyous men and women; they love not just their jobs but life itself. It's clear that even if their lousy paychecks were immediately doubled, New York City's firefighters would still be working as carpenters and real-estate brokers and plasterers on the side. They'd still be overstuffing their downtime with scuba-diving adventures, charity bicycle marathons, and the coaching of kids' hockey teams. While the life-saving sacrifices of those who crossed themselves and plunged into the World Trade Center, never to return, have earned our awed respect, it's the way they lived and the hungry, vibrant way their colleagues continue to live that inspire the city.

As fire companies go, Ladder 105 and Engine 219 are thoroughly unremarkable. Its men will tell you that they were just doing their jobs after the planes hit, that other units lost more people, that the civilians who rescued workers from the burning buildings haven't gotten nearly the attention they're due. All true. It is the very ordinariness of these two companies, occupying an ugly brown brick firehouse on a scruffy block in Brooklyn, that symbolizes the heroism that was on display on September 11. Any of New York's 230 firehouses would have contributed the same selfless courage. All of them did.

> "The attitude in this country has been: If you're not a CEO or a rock star, 'Hey, who the hell is this guy?' " Charlie Saladis says. "The good that's come out of this is that the whole country realizes we're in this together."

One night in late November, the men of Ladder 105 and Engine 219 gather around the dinner table again. They're biting into some tasty pan-fried haddock when the shrill bleat of a dispatch tone sends them racing to the Bedford Armory homeless shelter. It's a false alarm. Back at the table before dinner has cooled, firefighter Mike Brady talks about how the grief welled up through his chest as he saluted at Bobby Linnane's recent memorial service. Someone else mentions plans to attend an upcoming birthday party—the fourth for a Palombo kid since daddy Frank's death.

But sorrow soon yields to attempts to find something hopeful in the disaster. "For a long time, the attitude in this country has been: If you're not a CEO or a rock star, 'Hey, who the hell is this guy?' " Charlie Saladis says. "The good that's come out of this is that the whole country realizes we're in this together. It's not so bad to be an ironworker, a cop, a teacher, a firefighter."

"We hope that feeling sticks around," Jim Dillon says.

Lieutenant Bill Burke, a 23-year FDNY veteran, initially comes across as a hard fist of a man: ramrod posture, shaven head, bristly gray mustache, salty tongue. But Burke is also a Walt Whitman buff, and he's nearly poetic trying to draw a lesson from the past months. "People got a real opportunity, at a high cost, to see what's needed for things to go right," he says. "You see Jefferson quoted all the time, about eternal vigilance being the price of liberty. Well, now people have gotten a look at us. We're looking out for people 365 days a year, from the ridiculous problems to the other end of the spectrum, life and death—we're there in three or four minutes. And this thing happened because other people had a lack of vigilance. The corporations, the politicians—they failed us. This whole country was in a fucking coma. We were the only people ready to fucking deal with it."

Burke takes a deep breath. The men have heard plenty of his monologues, but now they're rapt. "People have been very generous to us," Burke says. "We're very grateful, and all that helps us keep going—the donations, the support, the awards. People act like they owe us. You know what people really owe us? Their vigilance. From now on." CHRIS SMITH

Nathan Lane

I FIRST MET NATHAN IN 1984 WHEN HE AUditioned for my play *Isn't It Romantic* a Playwrights Horizons. He was up for th part of Dr. Marty Sterling, the smu Mount Sinai kidney man. He wasn't righ for the role, but I've been a groupie eve since. Who can forget Nathan as Buz Hauser with the encyclopedic musical-comedy knowledge in Terrence McNally's *Love! Valour! Compassion!*? O Mendy, the Maria Callas devotee in Terrence's *The Lisbon Traviata*? Nathan was funny, sad, moving, over-the-top, in the heart. He was Anton Chekhovian, Zero Mostelian, and Jimmy Cocoian.

You haven't lived till you've driven back on the L.I.E. on a summer night in packed traffic with Nathan in the backseat and Terrence at the wheel. Terrence is doing calming exercises while Nathan is commenting on every driver. Terrence continues to breathe deeply while Nathan does his opening monologue for the L.I.E. Tony Awards.

For many years in the late eighties and nineties, Nathan and I were in the same benefit circuit. At least two nights a week, Nathan would host a fund-raiser for this or that worthy cause and I'd be there accepting an award for someone I didn't know. Susan Stroman believes Nathan always shows up because he knows who he is when he's performing. But I also know it's because he has an extraordinarily generous heart.

"Good old reliable Nathan," the estimable floating-crap-game host whom he played in *Guys and Dolls*, was, of course, Nathan Detroit. At that point in his career, Nathan was a two-name Broadway star. But in the past year, Lane eclipsed Detroit: Simply say it's starring Nathan and everyone knows who you're talking about. And everyone shows up, even at $480 a ticket.

I went back to see *The Producers* in October for my birthday. Only now his performance as Max Bialystock seemed to be a metaphor for our city: *Our* toughness. Our insanity. Our overwhelming humanity. He was more than just "Nathan." He was Nathan New York.

WENDY WASSERSTEIN

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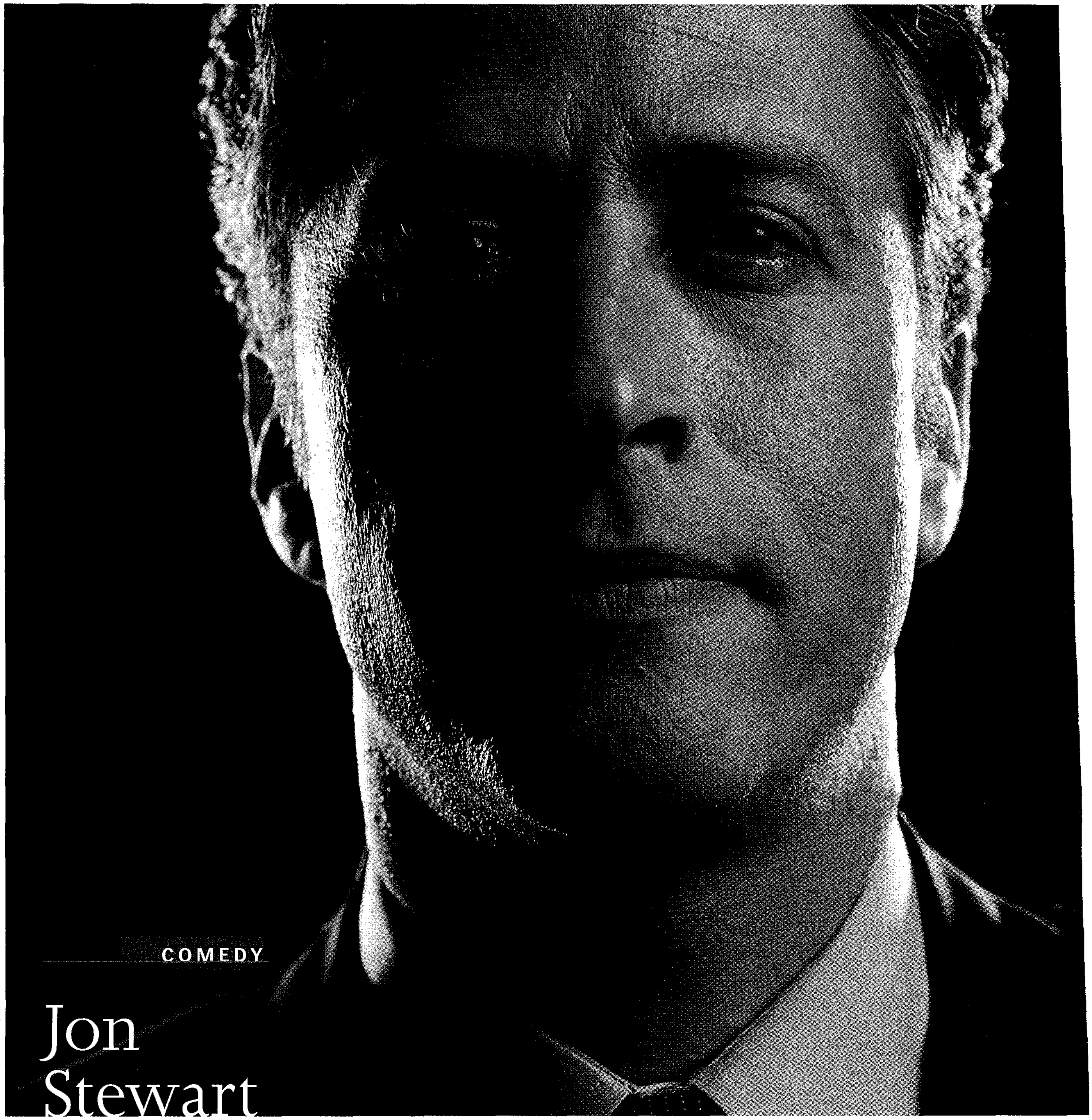

COMEDY

Jon Stewart

Just because we're glued to our TV sets as never before doesn't mean we've forgotten what we know about TV news. To wit: its relentlessness, its blow-dried ridiculousness, its stultifying conventions, its schizo addictions to violent conflict and treacle. TV is exasperating—even when we depend on it the most. Which is why Jon Stewart's *Daily Show* is as essential now, in this age of the "credible, nonspecific threat" as it was when Monica and Gary ruled the air. Stewart looks like an anchor and even talks like an anchor. In a way, his fluid tonal shifts bring to mind Johnny Carson (back to the talk-show future), and the show, on Comedy Central, is built on the same raw material as the broadcasts it parodies. You can *almost* rely on it for your news (not that you would, but you could). The difference (well, other than the fact that he's funny) is that the show makes the radical assumption that his viewers are capable of thinking for themselves. There's nothing funny whatsoever about this war, or about what's happened to this city and this country. But that doesn't mean we all have to comport ourselves like John Ashcroft. The age of irony (yes, Graydon) may be over; the age of Jon Stewart definitely isn't. Simply put: If we don't give this award to the host of *The Daily Show* (say this with the slightest tinge of playful, parodied self-importance), *the terrorists have won.*

JOHN HOMANS

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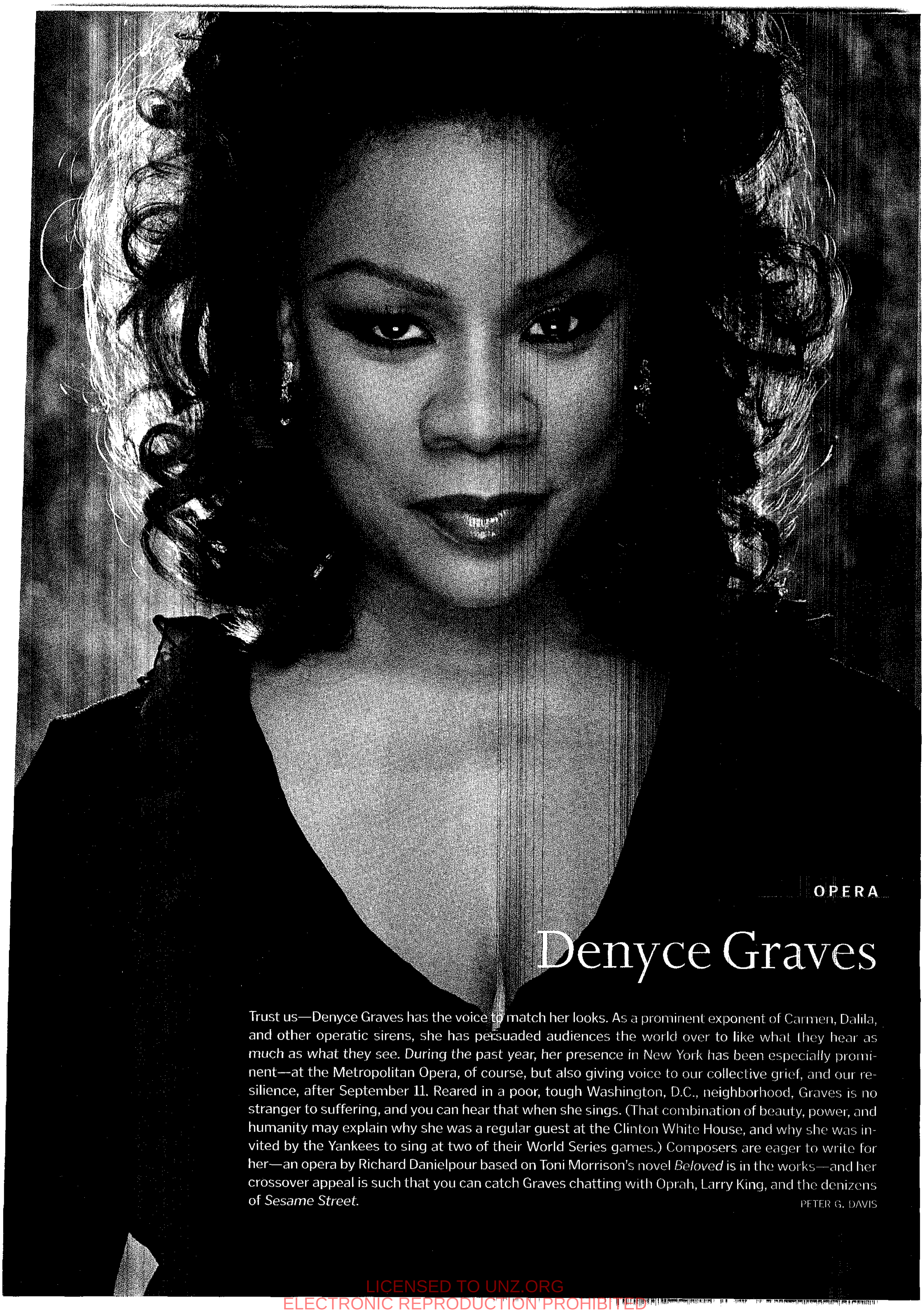

OPERA

Denyce Graves

Trust us—Denyce Graves has the voice to match her looks. As a prominent exponent of Carmen, Dalila, and other operatic sirens, she has persuaded audiences the world over to like what they hear as much as what they see. During the past year, her presence in New York has been especially prominent—at the Metropolitan Opera, of course, but also giving voice to our collective grief, and our resilience, after September 11. Reared in a poor, tough Washington, D.C., neighborhood, Graves is no stranger to suffering, and you can hear that when she sings. (That combination of beauty, power, and humanity may explain why she was a regular guest at the Clinton White House, and why she was invited by the Yankees to sing at two of their World Series games.) Composers are eager to write for her—an opera by Richard Danielpour based on Toni Morrison's novel *Beloved* is in the works—and her crossover appeal is such that you can catch Graves chatting with Oprah, Larry King, and the denizens of *Sesame Street*.

PETER G. DAVIS

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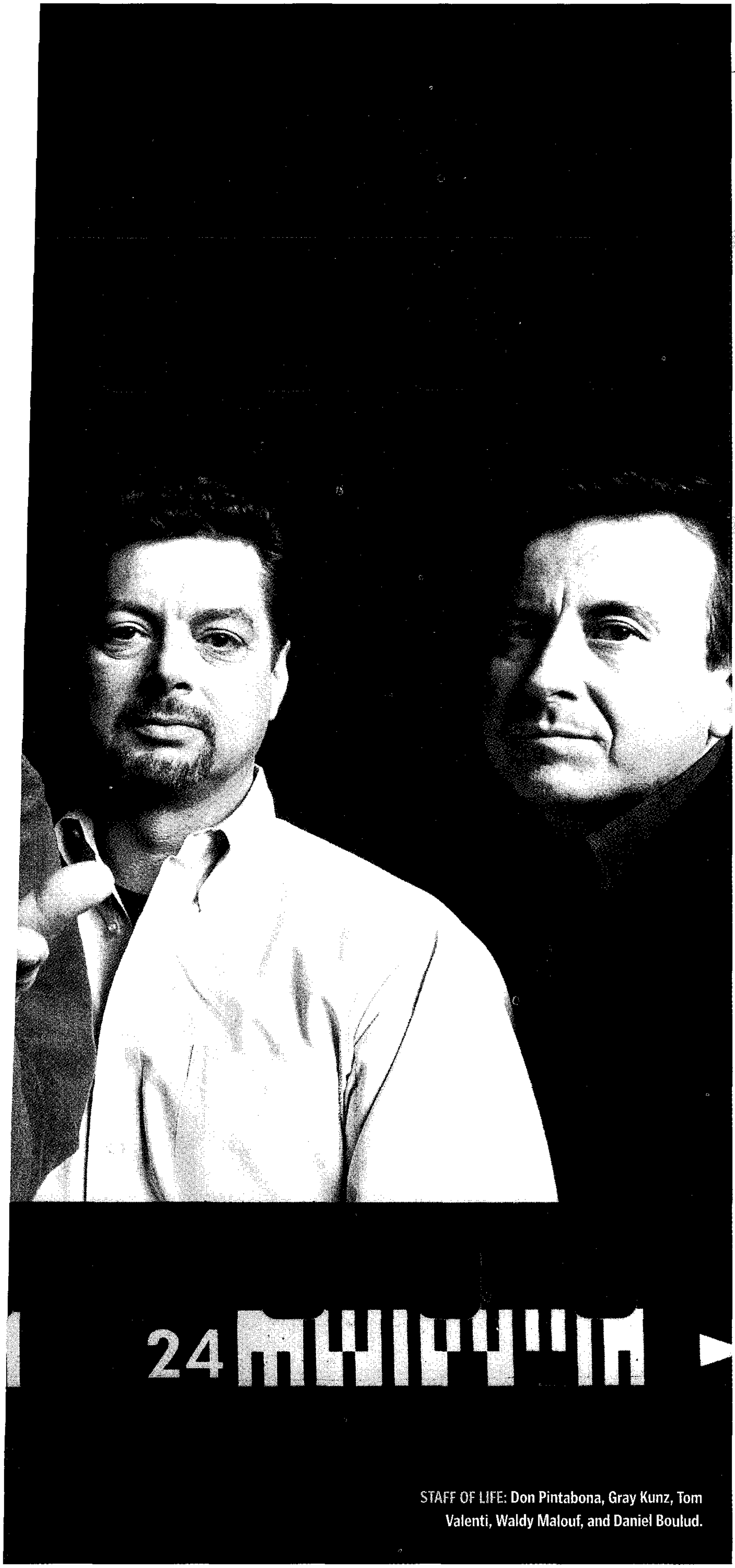
The Chefs



STAFF OF LIFE: Don Pintabona, Gray Kunz, Tom Valenti, Waldy Malouf, and Daniel Boulud.

EVEN AN ARMY OF RESCUE WORKERS MARCHes on its stomach. And though the firefighters, police, and construction workers who braved the heat of ground zero volunteered their muscle and spirit, they still had to eat. So, at least for a short time, a battalion of the city's best-known chefs was only too happy to consider meat loaf and lasagna three-star fare.

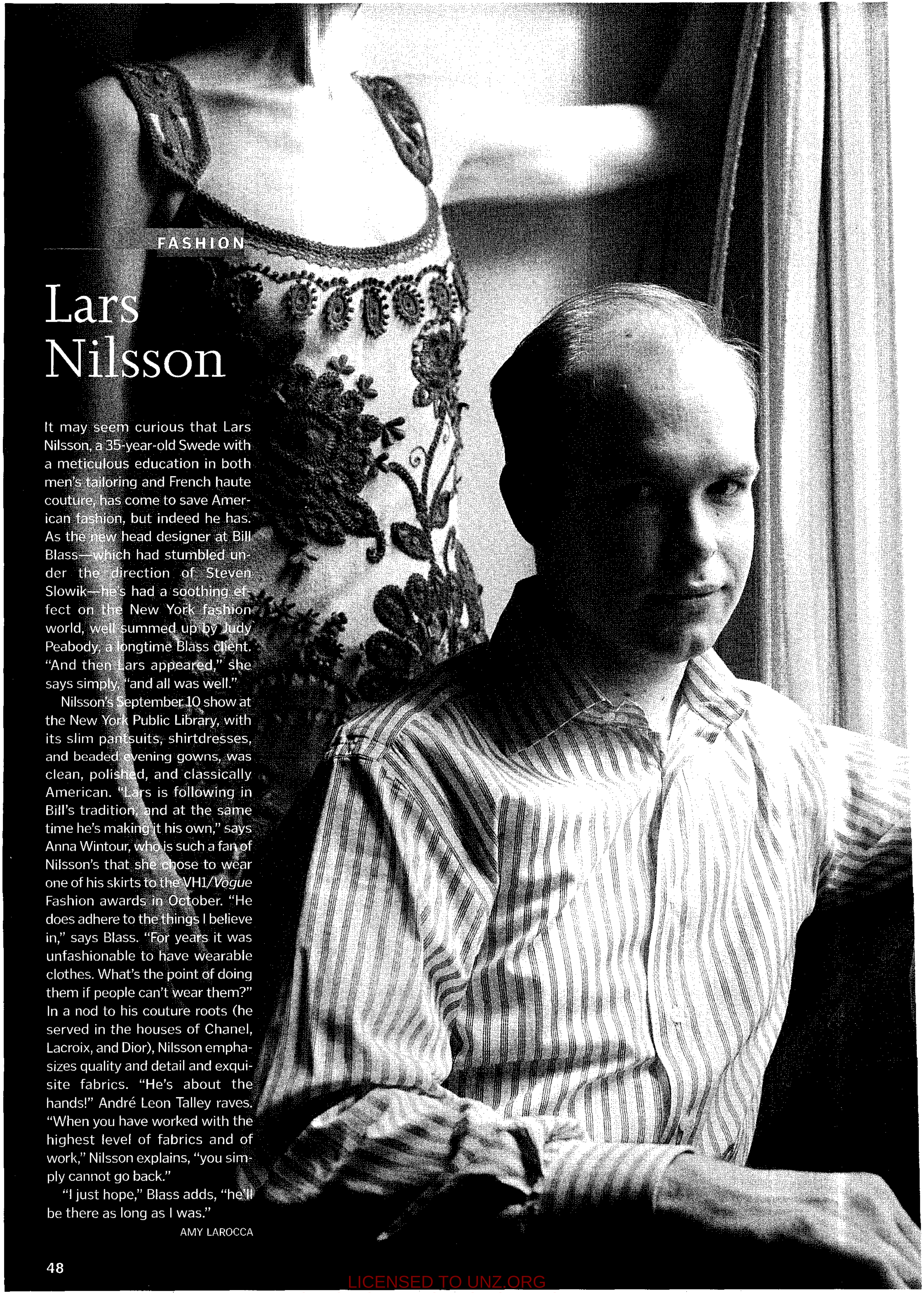
The most difficult part may have been the logistics. "There was no way a high-school cafeteria could handle this job," Don Pintabona, chef of Tribeca Grill, said of Stuyvesant High School, an early staging area. "Then I looked out the window and saw a barge." Pintabona, with the aid of chef Gray Kunz and Spirit Cruises, moored a boat at the World Financial Center Marina and turned it into a floating kitchen.

Daniel Boulud diverted 40 cooks and kitchen staff from his three restaurants into Pintabona's effort, which served more than 25,000 hot meals a day. Drew Nieporent, owner of six TriBeCa restaurants, talked his way past the barricades to deliver meals to ground zero. Similarly, David Bouley, relying on a buddy in the NYPD, commandeered a Thai restaurant just north of the site to set up a 24-hour-a-day cafeteria.

For other chefs, feeding people proved not an end in itself but a means to raise money for the families of cooks and kitchen workers lost in the Twin Towers collapse. "Food-service people don't earn a lot, and we don't have life insurance and 401(k)s. Families needed money right away," said Tom Valenti, the chef at Ouest. Valenti and Waldy Malouf of Beacon each called three more chefs and asked them in turn to call their friends. All were asked to stage an event on October 11 to benefit the Windows of Hope Family Relief Fund. The nationwide telephone tree eventually reached more than 5,000 restaurants and served nearly 1 million meals to raise almost $7 million.

"It was good to do and a necessary thing," said Daniel Boulud, summing up the food-community response. "It would have been nice to garnish the macaroni-and-cheese with a few black truffles," he added wistfully. "But it was too early in the season. *Quel dommage.*" PETER KAMINSKY

GROOMING BY ASSUMPTA CLOHESSY/PRICE, INC.



FASHION

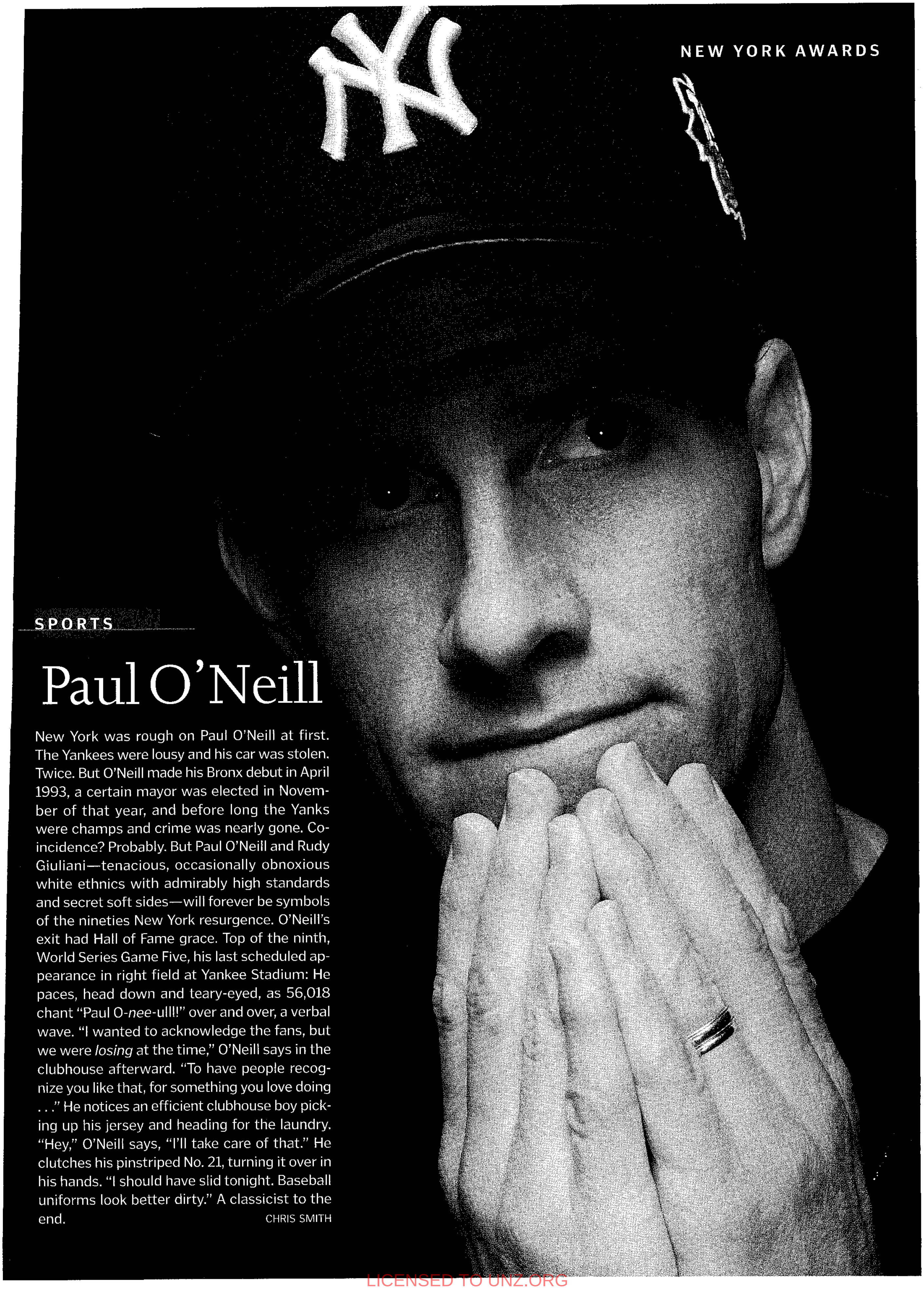
Lars Nilsson

It may seem curious that Lars Nilsson, a 35-year-old Swede with a meticulous education in both men's tailoring and French haute couture, has come to save American fashion, but indeed he has. As the new head designer at Bill Blass—which had stumbled under the direction of Steven Slowik—he's had a soothing effect on the New York fashion world, well summed up by Judy Peabody, a longtime Blass client. "And then Lars appeared," she says simply, "and all was well."

Nilsson's September 10 show at the New York Public Library, with its slim pantsuits, shirtdresses, and beaded evening gowns, was clean, polished, and classically American. "Lars is following in Bill's tradition, and at the same time he's making it his own," says Anna Wintour, who is such a fan of Nilsson's that she chose to wear one of his skirts to the VH1/*Vogue* Fashion awards in October. "He does adhere to the things I believe in," says Blass. "For years it was unfashionable to have wearable clothes. What's the point of doing them if people can't wear them?" In a nod to his couture roots (he served in the houses of Chanel, Lacroix, and Dior), Nilsson emphasizes quality and detail and exquisite fabrics. "He's about the hands!" André Leon Talley raves. "When you have worked with the highest level of fabrics and of work," Nilsson explains, "you simply cannot go back."

"I just hope," Blass adds, "he'll be there as long as I was."

AMY LAROCCA



SPORTS

Paul O'Neill

New York was rough on Paul O'Neill at first. The Yankees were lousy and his car was stolen. Twice. But O'Neill made his Bronx debut in April 1993, a certain mayor was elected in November of that year, and before long the Yanks were champs and crime was nearly gone. Coincidence? Probably. But Paul O'Neill and Rudy Giuliani—tenacious, occasionally obnoxious white ethnics with admirably high standards and secret soft sides—will forever be symbols of the nineties New York resurgence. O'Neill's exit had Hall of Fame grace. Top of the ninth, World Series Game Five, his last scheduled appearance in right field at Yankee Stadium: He paces, head down and teary-eyed, as 56,018 chant "Paul O-*nee*-ulll!" over and over, a verbal wave. "I wanted to acknowledge the fans, but we were *losing* at the time," O'Neill says in the clubhouse afterward. "To have people recognize you like that, for something you love doing . . ." He notices an efficient clubhouse boy picking up his jersey and heading for the laundry. "Hey," O'Neill says, "I'll take care of that." He clutches his pinstriped No. 21, turning it over in his hands. "I should have slid tonight. Baseball uniforms look better dirty." A classicist to the end. CHRIS SMITH

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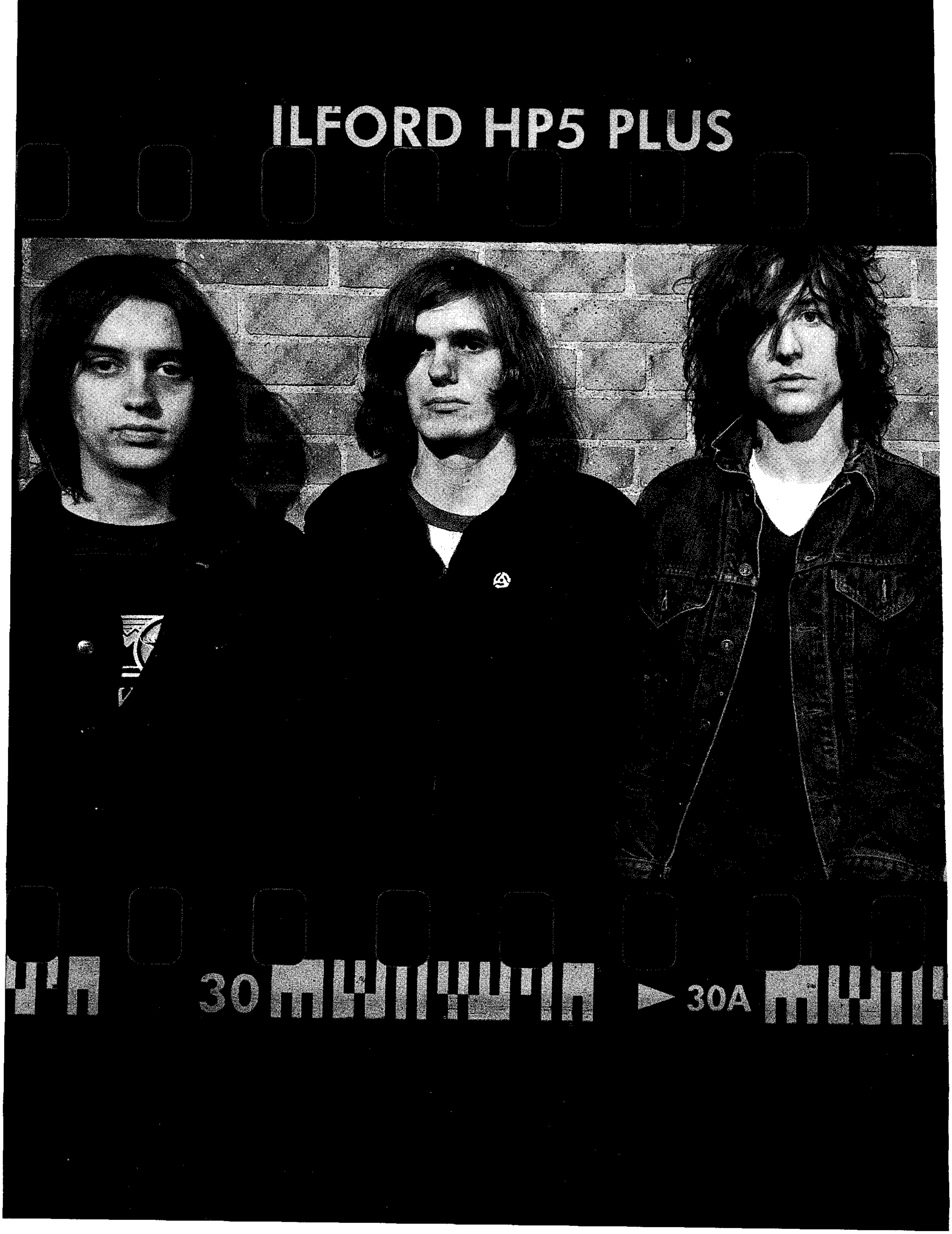
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DIFFERENT STROKES: From left, Julian Casablancas, Nikolai Fraiture, Nick Valensi, Albert Hammond Jr., and Fabrizio Moretti.

The Strokes

NEW YORKERS WHO'VE SPENT THE PAST 30 years mourning the demise of the Velvet Underground—that's everybody, right?—were moved nearly to tears this year by the rise of the Strokes. Here was a Manhattan band that evoked the Velvets' raw melodic grandeur and also their distinctive New York state of mind.

Skeptics were suspicious at first: Four of the band's five members came from Swiss boarding schools and Upper East Side prep factories, and singer and songwriter Julian Casablancas is the son of Elite Model Management founder John Casablancas. But, hey, the Velvets had a model singing on *their* first album, right? And on the evidence of their debut album, *Is This It*, the Strokes are very much for real. And very, very New York.

As a singer, Casablancas bears a striking resemblance to Lou Reed. He may not have the deadpan wit with which Reed surveyed the rich and grotty scenes of sixties Manhattan, but he's alert to the timeless throb of the city, and his best lines have the overheard quality of late-night loft-party babble ("I wanna steal your innocence"). And, as with Reed, his New Yorker's ambivalence can be suddenly, unexpectedly touching: "It hurts to say, but I want you to stay . . . sometimes, sometimes." The band has the straight-out-of-the-amps momentum of later punk pioneers like Television, and Fabrizio Moretti contributes the most unassumingly effective drum-whapping since Tommy Ramone.

The Strokes' album was recorded in the East Village, and it sounds it. There's a moment of unerased resonance at the end of "The Modern Age" in which you can not only hear the low-budget studio but almost picture it, as cramped as the funkholes where the Velvets once recorded. In much the same way that the New York punks of 1976 were reacting against the studio bloat of mainstream rock, the Strokes are turning away from the synthetic production style so popular today. May this refreshing approach prosper, along with the Strokes themselves, and the new world-beating New York scene one can't help but hope they herald.

KURT LODER

FICTION

Paula Fox

Memoirs are the occasion for writers to revisit their early lives, the wellsprings of their work, or the struggles of a career before they received acclaim. This year's publication of Paula Fox's *Borrowed Finery* has brought the Brooklyn-based novelist and children's author a newfound, and long overdue, stardom. But not for the usual reasons. Instead of rediscovering her charms, Fox's new readers are tasting the astringent pleasures of her cool-eyed and unsentimental writing for the first time. With luck they'll press on and savor those same qualities in her novels, which have made her the favorite writer's writer of Walter Kirn, Jonathan Franzen, Jonathan Lethem, and Andrea Barrett. From her 1967 debut, *Poor George,* in which a prep-school teacher decides (disastrously) to tutor, rather than turn in, a delinquent boy, to the 1970 classic *Desperate Characters,* in which a Brooklyn woman's festering cat bite becomes a metaphor for gentrification and emotional ennui, Fox's slender books have been characterized by a flinty moral clarity and a canny way of using small incidents as levers to pry open space for larger complaints. The idiosyncratic result is an essential—and essentially New York—writer.

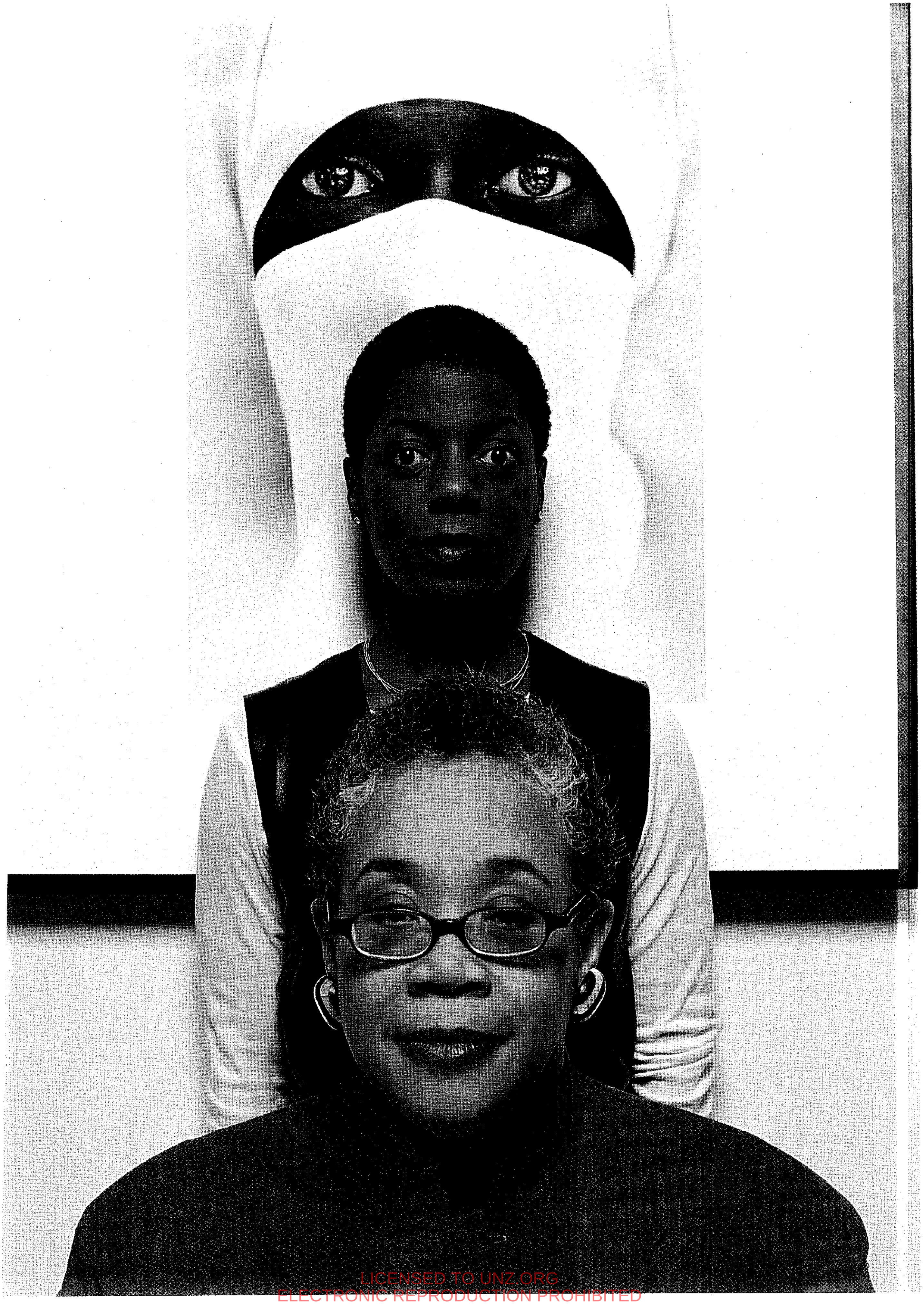
DANIEL MENDELSOHN

ART

Thelma Golden and Lowery Sims

They're an unlikely pair. Lowery Stokes Sims, 52, is mild-mannered and analytical; Thelma Golden, 34, is ambitious with a confrontational streak. But between them they've turned the Studio Museum in Harlem—the sleepy 33-year-old institution formerly known for its feel-good, unambitious surveys of black artists—into the cultural jewel in the crown of the new Harlem renaissance. "They've brought the institution to life," says Lisa Philips, director of the New Museum of Contemporary Art. "Their presence has really enhanced our standing," agrees Darren Walker, CEO of Harlem's Abyssinian Development Corporation. "The sum of the two is extraordinarily powerful." Since joining the museum in January 2000, Sims, as the museum's director, and Golden, as chief curator, have boosted its art-world cred—"Freestyle," a sprawling survey of young black artists, was one of the biggest museum hits of the year—while nurturing its grassroots connections to the community. "We are sitting on this incredible history that this museum has built around African-American art, one that still has to be written in different ways," says Golden. "People have been genuinely excited because it so needed to happen." Sims says simply: "It was the right time to come to Harlem." EDITH NEWHALL

HAIR & MAKEUP BY ASSUMPTA CLOHESSY/PRICE, INC. OPPOSITE PAGE: HAIR & MAKEUP BY NIKKI WANG/SALLY HARLOR.



Jazz at Wynton Center

WYNTON MARSALIS'S HORN VIRTUOSITY IS WELL-KNOWN. BUT IT'S HIS GIFT AS A SWEET-TALKING, TOUGH-MINDED BUSINESSMAN THAT'S PUTTING UP HIS JAZZ TEMPLE AT LINCOLN CENTER.

BY MARK JACOBSON

“LET THE ASS-WHIPPING BEGIN,” WYNTON REmarked, a bit of opening commentary as he walked onto the 65th Street project courts. Nothing personal, Wynton said; with him, ass-whipping need not be adversarial. It can be more a statement of loving engagement with the material at hand, be it Mahler, “East St. Louis Toodle-oo,” or a supposedly friendly game of one-on-one.

Still, it was probably a mistake, snickering when the musician started in about his jumper, how sweet it was. Somehow it seemed unlikely, unfair, creepy even, that Wynton—only 40 but already into his second decade as the semi-officially anointed “most important musician of his generation,” the only jazzman ever to get a Pulitzer Prize (for his symphonic-size *Blood on the Fields*), winner of both jazz and classical Grammys on the same night, one of *Time* magazine's “25 most influential Americans”—might be good at basketball too.

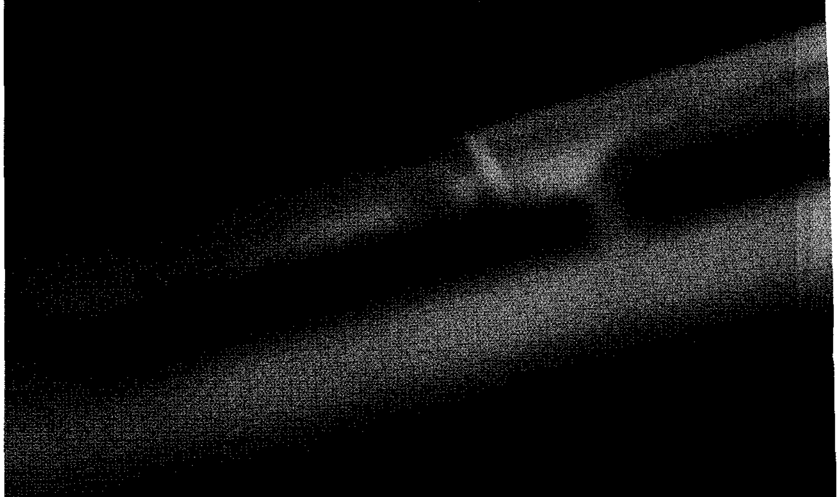
But here they came, the jumpers raining down. “Money in the bank,” Wynton noted, canning his seventh in a row, a bitch when you're playing winner's out, the way Wintone, as he is sometimes known, likes to play. There was nothing to do but watch the perfect ball rotation and flawless follow-through, all that immaculate Apollonian form. Then again, a lot of things, nasty and nice, have been said about Wynton Marsalis since he arrived on the scene with his brother Branford back in the late seventies, a Jazz Messenger with an unbeatable New Orleans pedigree, formidable upper register, and decided lack of shyness in matters of cultural-aesthetic polemicizing. No one, however, through twenty years of workaholic touring and nearly 50 CDs, has ever knocked Marsalis's technique.

Except now our contest had taken a critical, potentially calamitous turn. You see: When Wynton's got that J going, you've got to play him close. In such proximity, a defender's elbow might, inadvertently, come in contact with the jazzman's wry, moon-shaped face. That elbow might even bash into Wynton's lip. Hard.

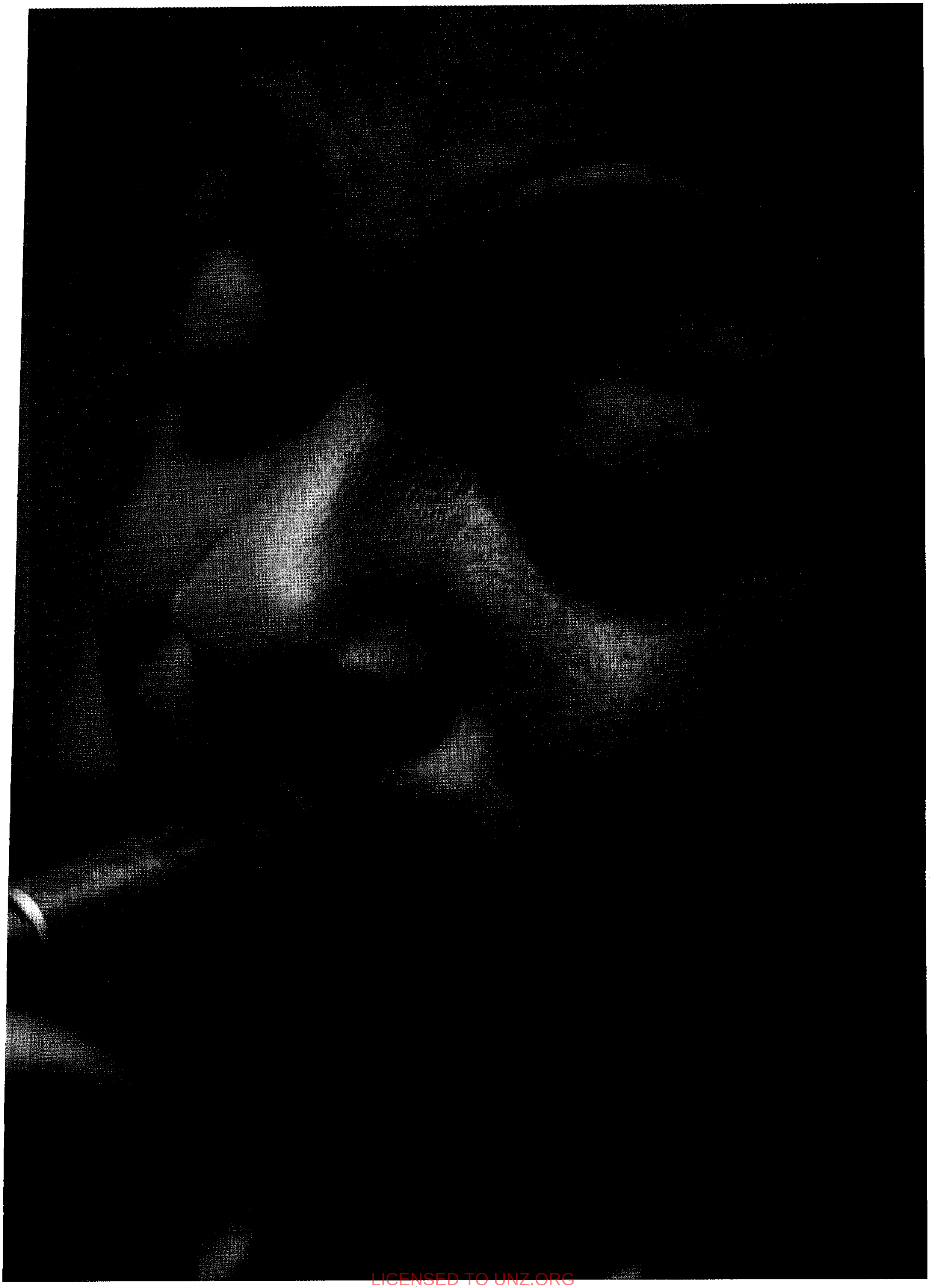
“Uh,” Wynton grunted, checking for blood.

“You all right?”

Wynton did not answer, only smiled, that



PHOTOGRAPHED BY DIEGO UCHITEL



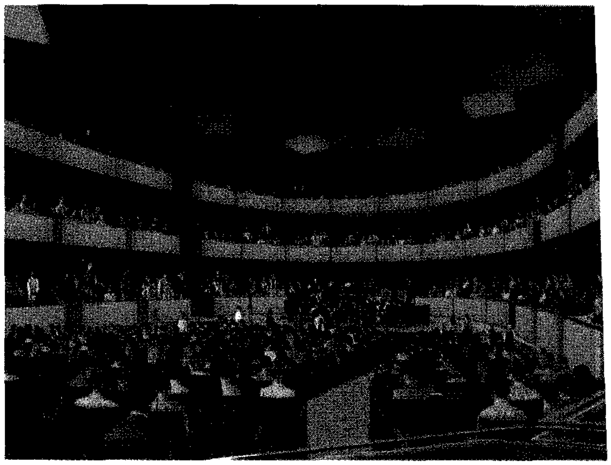
chubby-cheeked best-boy-in-the-class smile, so down-home sincere, so full of you're-going-to-get-yours. In the face of such a smile, you can forget the business at hand. Like those scowly gym rats uptown. They took one look at the trumpeter's somewhat stumpy body and scoffed, "Hey, Winston, where's your flute?" But once Wynton unfurled the grin and canned a dozen or so in a row, those boys just shook their heads in genial surrender. That's the secret of Wynton's game. The way he does it, you don't even mind the ass-whipping.

This was a relief, because you don't want to be the guy who split Wynton Marsalis's kisser. Only the night before, in the claustrophobic kitchen–dressing room at the Village Vanguard, after playing three sets of (mostly) bop with Charles McPherson's quartet, hot on "Night in Tunisia," mournful on "Pork Pie Hat," Wynton had been talking about his lip, how sore it was. It happens to trumpet players, that puckered stress on the *obicularis oris*. During the thirties, Satchmo's own immortal chops were beat for years from hitting those high *C*'s every night. But throughout a history that includes the classic lips of Roy Eldridge, Sweets Edison, Clark Terry, Rex Stewart, Dizzy Gillespie, Clifford Brown, Miles Davis, Lester Bowie, and a hundred other bugle geniuses, never has so much been riding on singular embouchure.

"Sometimes I'll get up in the middle of the night and look at the plans," Wynton says. "It's like a dream, one I always knew would happen."

So much was clear a couple days later, 100 feet above Columbus Circle, amid the swing of giant cranes and the hot blue blind of welding torches. They're building the new Twin Towers here, a pair of 80-floor, 750-foot-tall spires, on the former site of the squatty old New York Coliseum. The biggest construction project under way in post–September 11 New York, the $1.7 billion complex will include the new headquarters of AOL Time Warner, a five-star hotel, 200 or so condos (with Trump-priced penthouses), and a vast, no doubt brutally upscale shopping mall. Also there will be the new home of Jazz at Lincoln Center, Wynton Marsalis, Artistic Director. And today, Wynton, hard hat over his close-cropped hair, has arrived along with other J@LC board members and officials to inspect the progress of their $115 million, 100,000-square-foot facility.

Whether it first arrived channeled through the singing horn of Buddy Bolden



and soon became "the most abstract and sophisticated music anybody has ever heard, short of Bach," as Wynton contended, among several hundred other things throughout his near-omnipresent appearance on Ken Burns's nineteen-hour documentary *Jazz*, the music of Mingus, Monk, and Charlie Parker has never seen anything like what's happening here on Columbus Circle, where, in 1910, a new music then called ragtime made its New York debut at Reisenweber's café, with its $1.25 blue plate of fried frog.

Touted as "the world's first performing-arts facility built specifically for jazz," this joint, when it opens sometime in 2004, will have three separate performance spaces: the 1,100-seat, concert-style Rose Hall, named for the late, civic-minded Frederick P. Rose, who provided funds for the new planetarium at the American Museum of Natural History; the 600-seat, nightclub-style Allen Room; and a smaller "café" slated to accommodate 140 fans. Also in the plan are recording and rehearsal studios, plus a large jazz-education center. On square-footage alone, you could fit twenty Village Vanguards in here, the whole Cotton Club, several Five Spots, Slugs and Minton Playhouses, and still have hall space for strung-out musicians to fix in, not that any Wynton-fronted organization, however tradition-minded, is likely to condone such self-destructive habits.

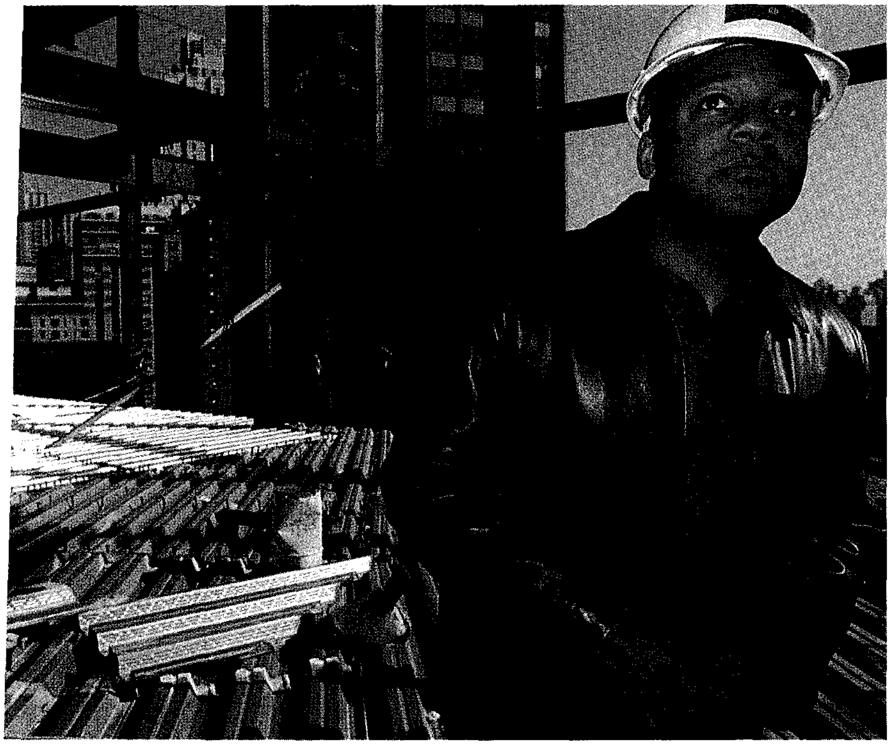
Wynton has long been thinking about a "permanent home" for the music he first played marching through the Vieux Carré streets with Danny Barker's Fairview Baptist Church Brass Band. The topic often came up back in the eighties, during the semi-legendary conversations–plotting sessions Wynton engaged in with his great friends and mentors (some say Svengali figures): the combative yet pithy essayist Stanley Crouch and the novelist-philosopher Albert Murray, a longtime confidant of Ralph Ellison and Duke Ellington, who called the dapper 85-year-old Murray "the most unsquarest man in the world."

It was up in Murray's apartment on 132nd Street and Lenox, surrounded by "all these books, Faulkner, Hemingway, Malraux, most of which Stanley and Albert had actually read," Wynton says, "that I began to envision my life on a bigger scale than I previously thought possible . . . I mean, you go to the bathroom and there's a photograph of the Army Air Corps, 1943. There's about 200 uniformed officers, and Albert—the only black guy in the picture . . . I knew a few things about music because my father was a musician. I'd grown up around jazz musicians. But I was just a kid, from New Orleans, with a New Orleans education, which is basically no education. This was something else altogether."

Amid much holding-forth on the issues of free will in Thomas Mann and the majesty of Louis's solo on "Potato Head Blues," conversation always came back to the future of jazz, how this priceless heritage would survive the dark ages of ascendent pop idiocy and fusion. The need for the establishment of a jazz canon and a place where the music could be preserved through both repertory performance and instruction was paramount.

Already involved with a Lincoln Center "Classical Jazz" series, Wynton was the logical point man. Armed with Crouch's social critique of how to play Establishment (read: white) organizations, that smile and country-boy manner (even though Kenner, where he grew up, is a New Orleans suburb), Wynton offered an undeniable

PREVIOUS SPREAD: GROOMING BY SIMONE OTIS/LINK; STYLING BY EMILIO SOSA; CLOTHING BY BROOKS BROTHERS. THIS PAGE COURTESY OF RAFAEL VIÑOLY ARCHITECTS.



THE SHAPE OF JAZZ TO COME: A rendering of the Rose Hall, opposite; Marsalis on site, above.

ackage. He was, after all, the ultimate ossover artist, arguably the best single zz and classical trumpet player in the orld, a most presentable and courtly oung black man who had performed aydn's Trumpet Concerto with the New rleans Symphony at 14—someone to hom race and class barriers simply do ot apply. "That really amazed me," says one old-line Lincoln Center board member, "watching him play Purcell. I said to myself, 'This is a once-in-a-lifetime individual.' If we ever wanted to do something with jazz, he had to be the one."

"Look," Wynton told the blue-blood board of Lincoln Center, his voice so deep and smoky, the informality of his manner only adding moral authority, "I play classical and I play jazz and jazz is harder." There was no reason, Wynton said, no reason at all, that jazz, America's "greatest art form, a democratic triumph of order and beauty over chaos," shouldn't be accorded the same status as "European" Lincoln Center "constituents" like the Metropolitan Opera, the New York City Ballet, and the New York Philharmonic.

Jazz at Lincoln Center was accorded full Lincoln Center constituency status in 1996. However, it wasn't until 1998, when un-hepcat mayor Rudy Giuliani idiosyncratically mandated that any plans submitted for the highly sought-after Coliseum site include a performance space for JLC, that Wynton devised his "Ten Fundamentals of the House of Swing."

Written on cocktail napkins during a red-eye flight, "The Vision," as Wynton calls it, reads like what it was intended to be: "the metaphorical blueprint of a groove, to be articulated into design." According to Fundamental No. 1, "the entire facility is the House of Swing . . . we want all 100,000 square feet to dance and sing, to be syncopated and unpredictable, but not eccentric." Fundamental No. 5 says, "The two main performance spaces should represent two sides of the same thing, like night and day, or like a man and a woman." The Rose Hall, representing "woman, or night (this is not Jazz at Lincoln Center's main hall, because like a family we play no favorites), should sound like Lester Young, Billie Holiday, Paul Desmond, and Miles Davis." The front, or "male," Allen Room "should have the feeling of a street parade . . . an ancient Greek theatre . . . there should be a question of where the band ends and the audience begins . . . the room should feel like Duke Ellington's Orchestra—sensuous, spicy, and able to accommodate all tempos."

The project's lead architect, the flamboyant Uruguayan Rafael Viñoly, who jokes that he's a former Tupamaro revolutionary and is noted for designing massive convention centers, found Wynton's manifesto to be "immediately translatable into the language of art and love." A copy of the "Fundamentals," accompanied by Viñoly's plans, now fills a bedroom wall in Wynton's homey and spacious river-view pad on 66th Street, directly behind the Juilliard School he once attended as a 17-year-old trumpet prodigy. It is a minute's stride, gig bag at his side, from Wynton's place, past Balducci's, to the stage door of Alice Tully Hall, where he's conducted the Lincoln Center Jazz Orchestra for the past decade. Columbus Circle will mean a longer walk to work, but it will be worth it.

"Sometimes I'll get up in the middle of the night and look at the plans," Wynton says. "It's like a dream, one I always knew would happen."

Truth be told, however, Wynton, unhappy with heights and deep water, isn't thrilled be on the rickety catwalks of the rising House of Swing. Still, he looks slick, in his Brooks Brothers casualwear. It is part of being the star, the front man, the artistic director. Brooks Brothers is a corporate sponsor. This is no problem, since Wynton, who'd rather play backup for Kenny G than be caught dead in Phat Farm, is pretty much Brooks Brothers to begin with. Hands on, he does all his own ironing, the board in the cedar closet of his bedroom, alongside twenty or so hats, each on its own hook. On the road, he sometimes irons the clothes of the guys in the band, too. "They bring them to me because they know I'll crease them right," Wynton says.

"Jazz steel," Wynton notes, clutching a naked girder as the late-fall wind whips through the open superstructure. It is a phrase he likes, "because we're not after something that is going to disappear. We're building an institution." That's what people don't understand, Wynton says—the need for permanency. It is an issue, after all—this notion of an institutionalized House of Swing, especially a $115 million one crammed into the middle of the commercial colossus of the AOL Time Warner corporate headquarters.

"Institutions create institutional music, and that is not what jazz is about. This is a music where nothing is ever played the same way twice," says Howard Mandel, a writer who's president of the Jazz Journalists Association, echoing the often-heard objection against the supposed canonization of what is referred to as "the Marsalis-Crouch-Murray version" of the music. Not that anyone doubts Marsalis's 100 percent dedication to the future of jazz (of the opinion that knowing the chord changes to "C Jam Blues" will absolutely save your soul, he's a tireless jazz educator, offering several dozen lectures and demonstrations each year). Problems arise with Wynton's alleged "neo-traditionalist," anti-avant-garde bias against everything he personally deems as "unswinging"—i.e., much of the past four decades. The fear is, while the legacies of Louis Armstrong and Duke

PHOTOGRAPH BY MARK PETERSON/CORBIS SABA.

Ellington will be forever celebrated on Columbus Circle, such post-Coltrane artists as Cecil Taylor, Don Cherry, Albert Ayler, and Sun Ra will be written out of the music's history.

Some just can't stand the imprimatur of the uptown big-money squares. For her part, Lorraine Gordon, who owns and operates the Vanguard, the club started by her husband Max 66 years ago, says, "I love Wynton; he's my favorite. But jazz in a shopping mall? What's that about?"

> "That really amazed me," says a board member, "watching him play Purcell. I said to myself, This is a once-in-a-lifetime individual."

Even Ellis Marsalis, father of Wynton, Branford, Delfeayo, and Jason, reveals mixed feelings. Ellis, considered by some observers to be the "hippest" of the Marsalis clan, once drove all the way to Los Angeles to see Ornette Coleman, whose "harmolodic" approach has been found deficient in swingingness by the JLC brain trust. Accompanied by fellow New Orleans player and teacher Alvin Batiste, Ellis told Ornette he dug him, then got in the car and drove home. Now, standing in the crowded Vanguard dressing room, Ellis, a large, friendly man, casts a loving gaze at his famous son and says, "Jazz at Lincoln Center is a great thing. A lot of musicians are going to get work because of it. But this New York, you know, it's not *my* New York. My New York had clubs, little places to go, to relax and just play. This New York, it's kind of cosmetic. But times change; you have to accept that."

SUSPENDED ANIMATION: Wynton's ebullient personality informs his playing—and his new building.

Wynton, of course, has heard it all before. Like a jazz Howard Roark bestride six-inch-thick rubber "isolation pads" that will muffle the rumble of the A train Billy Strayhorn said was the quickest way to Harlem, he decries, "Who could be against this? . . . Jazz is about both change and tradition. Who says it has to be played only in dark rooms filled with curls of cigarette smoke? Always on the margin. That outlaw thing. That's a romantic, limiting fantasy. This is the greatest music ever produced in this country, made by the greatest musicians. You think it doesn't deserve something first-class, like any other great art?"

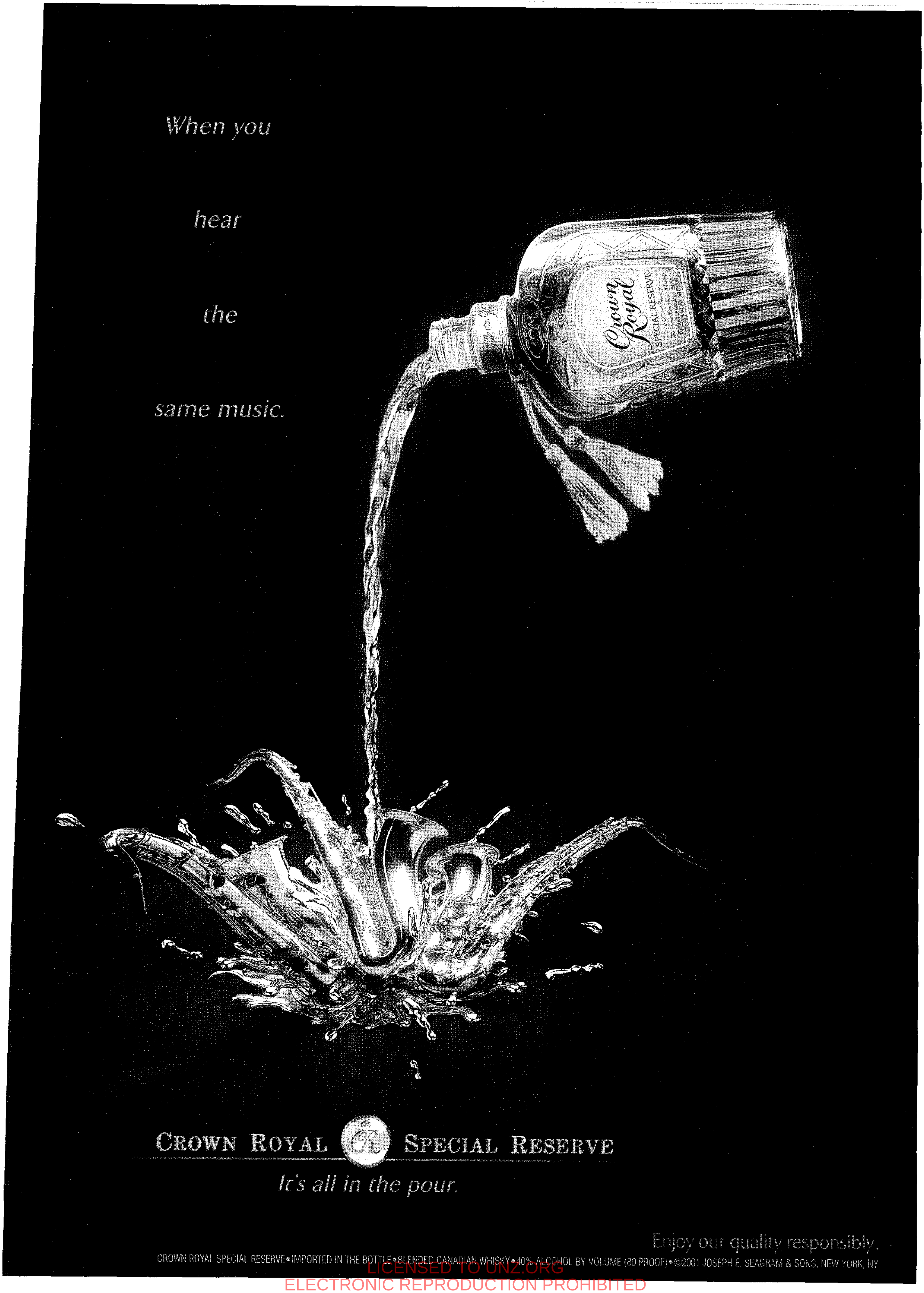
Yet even now, with people talking about him as one more Balanchine or Bernstein, a New York cultural leader–commissar, there is another kind of permanency to think about: the tenuousness of life around here these days. Wynton was in L.A. during the WTC nightmare, getting ready to put on his most recent magnum opus, *All Rise,* at the Hollywood Bowl: "I saw it on television. The planes, over and over. All I could think about was how perishable everything was."

Indeed, our little tour of the future home of Jazz at Lincoln Center was held up for about half an hour that very morning. Bruce MacCombie, the JLC executive director; Laura Johnson, the general ma ager; and Jonathan Rose, the chairman the building committee, were there. B Ted Ammon, the chairman of the boar was not. It was strange, everyone said, b cause Ted, the investment banker–jazz fa who had contributed more than $2.5 mi lion to JLC, was not the type to be late. wasn't until the next morning that people heard Ammon was dead, murdered in his Hamptons home.

A week later, at a memorial service for Ammon at Alice Tully Hall attended by several representatives of the Suffolk County homicide squad, Wynton eulogized, "We want to know the particulars of death—it repulses us, it calls us, it fascinates us . . . but only the dead know the facts of death, and they never tell." Then, along with Wycliffe Gordon, Victor Goines, Walter Blanding Jr., and others from the LC Jazz Orchestra, Wynton broke into "Didn't He Ramble"—"Didn't he ramble . . . Rambled all around, in and out of town . . . till the butcher cut him down"—a tune that has been played at New Orleans jazz funerals since the days of Bunk Johnson, 100 years ago. They really ripped into the tune, with Wynton, seemingly on the verge of tears, playing the happiest music he could think of. It was a priceless kind of thing, because even if Ammon's much-battled-over estate was worth $100 million, no amount of money could buy this: being sent off by Wynton Marsalis. Except the people at Alice Tully didn't quite get it. They sat there mute. Eventually Wynton said, "You know, you don't have to be so quiet."

A couple hours later, Wynton, up in his apartment overlooking the Hudson playing chess with saxophonist Walter Blanding, remained a little puzzled. "To me," he said, "death is not morbid; it's people's reaction to it that's morbid . . . nothing lasts, that's a given, but that's exactly why you've got to keep on working." It was like on the final cut of the album *Last Date,* when Eric Dolphy, who would die less than a month later, says, "When you hear music, after it's over, it's gone in the air forever. You can never capture it again." It was like Charlie Parker dying at 34. If you're a player, you take that as an inspiration to keep playing, harder than ever. Impermanence only increases urgency, said Wynton,

PHOTOGRAPH BY MARK PETERSON/CORBIS SABA.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"That summed up how I felt about New York," Wynton says. "In the middle, the city is destroyed. Then the lovers, the two dancers, build it back up again. Heal it. I really wanted it to have this feeling of myth, urban myth, ultimate danger and redemption. To me it is a heroic story."

The challenge is to battle disorder, things flying off into meaninglessness. There has to be a center, says Wynton, paraphrasing Yeats, his favorite poet. That's how it is in music, and buildings, too, Wynton said, especially "a temple" like the new JLC. Wynton addresses the issue in No. 8 among "The Fundamentals of the House of Swing." It says: "We must have an icon that serves as the symbol for the facility everywhere."

Certainly that icon will be the jazz temple's most spectacular design feature, the 50-foot glass wall facing Central Park South that will rise above the bandstand of the Allen Room. It will be something new to see in this beleaguered, beloved city. Soon a guy and his girl will be able to stroll through the park, ride west in a taxi or hansom cab, incline their eyes, and look at what Wynton has called "this gleaming jewel, a beacon of civilization and American expression . . . one more beautiful vision of New York."

"They will see Wynton," says architect Rafael Viñoly, who invented the idea of the glass wall after reading No. 8 of the "Fundamentals."

"Wynton in the window, blowing his horn."

"Miles knew what was up," Wynton says. "He knew the Oedipal deal, he'd done enough of it himself when he was young. Besides, it was fun."

SITTING ON THE LEDGE THAT SURROUNDS THE fountain in the middle of the Lincoln Center campus, Wynton is contemplating what Albert Murray, in his book *The Hero and the Blues,* refers to as the epic "journey . . . the fundamental commitment" of the artist, a heroism "measured in terms of the . . . complexities of the obstacles it overcomes." In a few hours, he'll be inside Alice Tully Hall, leading the Lincoln Center Jazz Orchestra, including Victor Goines, Wess Anderson, and Herlin Riley—musicians Marsalis has known most of his life—to play in a 75th-birthday-celebration concert for saxophonist Jimmy Heath. But now he is remembering when he first came to 66th Street, in 1979, to try out for Juilliard.

"I was nervous. My teacher thought I could make it. But you never know. I just wanted to do good on my audition, get a good scholarship. I didn't want to stay in New Orleans, the shit I had grown up around. The segregation. I thought it would be better in the North. As I found out, New York was a segregated town, too, in a different way. I performed all my music from memory. I played the Haydn Trumpet Concerto. I played the Brandenburg, played *Petrushka,* overtures from Beethoven, Mahler's Fifth. The common repertoire, what you have to know if you play orchestral trumpet."

Wynton would be out of Juilliard by 1980, touring with Art Blakey's Jazz Messengers along with his brother Branford—a whole other kind of education.

"That was exciting," Wynton says, ticking off, with his usual total recall, the various apartments he lived in during those early, wild times when he first made his name. "I lived at 137th Street near Lenox, 108th between Broadway and West End, 99th and Broadway, 20th and Park, Bleecker and Broadway, in Brooklyn . . . I loved Harlem, I loved Brooklyn. The musicians looked out for me. Art Blakey. John Lewis. Philly Joe Jones came and picked me up in his car. We'd pass a place and he'd say, 'There's where this musician lives, there's where to get the best suits, the really good Italian sausages.' He wanted me to know these things, thought it might be useful to me."

One of the dumber, more patronizing misconceptions about Wynton is that he arrived in New York a malleable Mr. Natural, a Willie Mays–Joe Hardy tabula rasa of the brass section, to be molded by the neocon-ology of whatever mentor he encountered. The fact is, Wynton has always had a sense of his own destiny, from the time Al Hirt, the Bourbon Street tourist *macher* his father was playing with, gave him his first trumpet at 6: "Trumpet playing is as old as dust, you know . . . Joshua didn't knock down Jericho with a saxophone. A trumpeter announces himself, a trumpeter is a priest, a shaman. It gives you power."

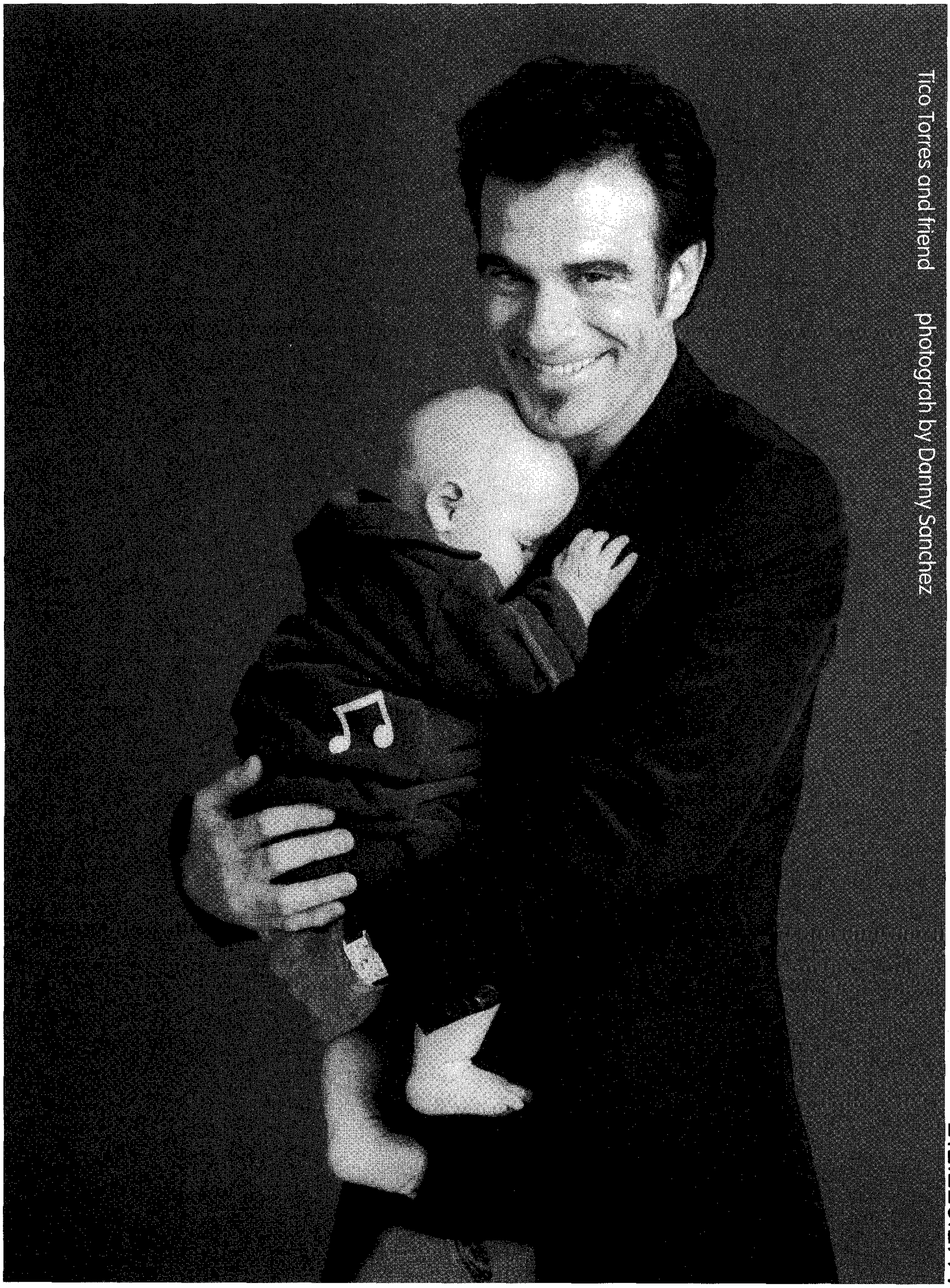
We were talking about "Psalm 26," th cut that both opens and closes Wynton 1988 disc *Uptown Ruler.* Looking through a Bible as we sat beside the Lincoln Cente fountain, I wondered what so interested Wynton about this particular Psalm o David. Well, he said, it wasn't this George W. riff about hating "the company of evildoers," how "I have not sat with the wicked." How else would you learn the ways of the wicked unless you sat with them? No, what mattered to Wynton was the phrase "but as for me." "But as for me, I walk in my integrity. Redeem me and be gracious to me. . . . My foot stands on level ground, in the great congregation," Wynton read aloud.

"*But as for me* . . . like in all this magnificence, all creation, one individual voice could still be heard. That really jumped out at me."

That's why, Wynton says, "you've got to work on your legend," something the jazzman did most notoriously in his long-running feud with Miles Davis. Wynton (named for Miles's onetime piano player Wynton Kelly) had been viciously attacking Davis, claiming the inventor of "the cool"—an early influence on Marsalis's own playing—was "tomming" by playing his *Bitches Brew*–style fusion. In retort, Davis said that Wynton was a "nice young man but confused" who should "mind his own fucking business."

"You're afraid of Miles," mocked Wynton's band members, betting him $100 apiece that he would not confront the irascible Davis when the two trumpeters played a festival in Vancouver, Canada. Taking the dare, Wynton jumped up onto stage right in the middle of Davis's show.

Wynton recalls: "Miles was playing the organ on a blues song, 'C.C. Rider,' when I got onstage. 'I've come to address the dumb shit you have said about me and my family,' I shouted. But Miles just keeps playing. Doesn't even look up. I had to say it again. 'I've come to address the dumb shit . . . ' Finally, Miles says, 'Come back tomorrow.' " Then we got into it, him telling me to get the fuck off the stage, which I eventually did. But as I was going, he picked up his horn and played. I guess he was trying to put me in my place, show me who was boss, but he played some sad shit. He had nothing left. That made me


Tico Torres and friend photograph by Danny Sanchez

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unhappy, to see a great player challenged like that and be without a response.”

Not that Wynton regrets the incident: “No, man. Miles knew what was up. He knew the Oedipal deal, he’d done enough of it himself when he was young. Besides, *it was fun.*”

Other incidents, generally falling under the rubric of “the jazz wars of the nineties,” have been less amusing. In 1993, reports leaked of an “artistic decision” by JLC to hire “an entire band of guys under the age of 30.” Given the JLC credo, firing people like altoist Jerry Dodgion, trombonist Art Baron, and baritone man Joe Temperly, who had played with Duke Ellington’s band, was a strange, possibly illegal (and soon to be withdrawn) move that opened Marsalis up to accusations he was packing the band full of easily controllable crony-clones.

More inflammatory have been recurring charges of so-called reverse racism at JLC. In 1996, much was made of the fact that of all the musicians given “nights” at JLC, only one, Gerry Mulligan, who had already died at the time of the show, was white. What happened to Bix Beiderbecke and Bill Evans? critics asked. “Blacks invented jazz, but no one owns it,” complained Whitney Balliett in an oft-quoted *New Yorker* piece.

Marsalis was floored by the criticism: “I’m thinking to myself, *This is Lincoln Center and they’re talking about no white people?*” To this day, Marsalis discounts the race issue, saying it was “all about resentment, about me using my power as artistic director, which is what I was hired to do.” Today (when five of the fifteen LC Orchestra chairs are held by whites, including saxophonist Ted Nash, trumpeter Ryan Kisor, and the thankfully still-extant 72-year-old baritone-sax player Joe Temperly), Wynton insists, “I just want to have the best players who I feel good playing with.”

This skirmishing led to much intemperate commentary. New-wavist saxophonist David Murray slammed JLC reliance on standards a “fuckin’ macabre necrophili or some shit.” Pianist Keit Jarrett said Wynton wa “jazzy the same way someon who drives a BMW is sporty Wynton gave as good as h got, even if sometimes “I ha no choice but to laugh.” Cas in point is an Internet page titled “Livingston Squat . . . a place devoted to mirth at the expense of Wynton Marsalis and Stanley Crouch,” in which one finds the one-act play *Branford Tells Wynton,* a retelling of the traumatic 1985 scene when Branford informed his earnest younger brother he would be leaving the Wynton Marsalis Quintet.

“That’s cool, Steeplone,” Wynton (referred to as “Minton Bursitis”) says. A jazzman should broaden his horizons. “Will you be going with some legendary veteran of the bebop tenor battles on Central Avenue in Los Angeles . . . or perhaps an under-appreciated modern giant who cut his teeth during the fertile period of swinging sixties modernism?”

“Well, no,” Branford replies. Actually, he says, he is going to play with Sting, describing the former Police singer as “a down cat,” adding, “I can’t be doing that historical shit *all* the time!”

Wynton wails: “Pop music! Pop music! *My own brother!*”

Nowadays, Wynton claims he doesn’t read what people write about him anymore. “There was a really bad article in the *Times,* and I wrote this long letter of rebuttal. I was wondering, should I send it? My son, Wynton Jr., said I had to send it. ‘Daddy’, he said, ‘if you don’t, then they’ll write it all over again.’ After that, I couldn’t take it seriously anymore.”

Besides, Wynton says, stretched out in his bedroom, he doesn’t have time for jazz wars. He’s just gotten back from a month on the road with the LC Jazz Orchestra and another two weeks with his septet. “Playing, every night, playing.” That’s the easy part, he says, going from town to town, driving in the bus, playing ball, scheming a way to beat Walter Blanding in chess, spreading jazz love along the highways and byways. What’s hard is “working for free . . . this nonprofit thing. When

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Looking at the plans of the new buildin on the wall, Wynton says, "First, everyon was talking about $50 million. Then it wa $74 million, $81 million. Now it's 115 . . $115 million! When I was growing up, i you got 115 pennies for jazz, you were doing good. Now we need $115 million, and have around 80, maybe 85. That's $30 more million. Got to get it."

Chances are he will, since, along with the other things Wynton Marsalis can do really well, raising money is one of them.

Gordon J. Davis, founding chairman of JLC (and until his recent resignation Lincoln Center's president), testifies to Wynton's magic with "lead donors." "He's kind of the ultimate weapon," says Davis, who has drummed up "untold millions" for a variety of groups and causes. "You open the door, and in walks Mozart. Fund-raising-wise, that can be a compelling argument."

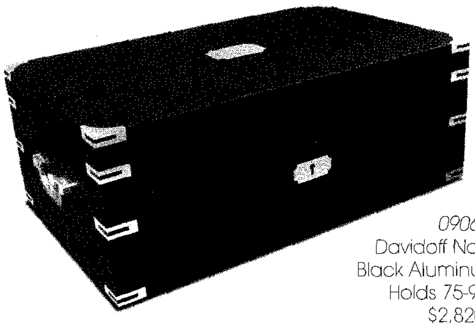
It worked with Herb Allen, the fabulously secretive broker of such high-stakes media deals as the Disney–Capital Cities/ABC merger and Seagram's $5.7 billion purchase of MCA. A fraternity brother of Allen's at Williams back in the early sixties, Davis once managed to get Allen to write a $250 check for a campus civil-rights campaign. But Allen had little interest in jazz until Davis, as a personal favor, asked him to have breakfast with Marsalis.

"Wynton came over and started talking, the way he does," Davis said. "As it turned out, Wynton and Herb had similar views on the corrosive nature of today's popular culture, how it undermines everything." Allen said he might speak to Steve Case, the AOL founder, who had also attended Williams and was often present at the Sun Valley confab Allen hosts annually for the likes of Bill Gates, Sumner Redstone, and Rupert Murdoch. Case was a jazz fan, Allen said.

"I told my secretary, 'If Herb Allen calls, get me, no matter what,' " Davis recalls. "My heart sank, because he said he hadn't gotten the money from Case. He didn't feel right about asking him. I was about to hang up when Allen says, 'So I'll give you the money myself.' Ten million bucks. He said it was meeting Wynton that did it. He believed in him."

The grand jazz patroness Baroness Pannonica de Koenigswarter may have sent her personal car to bring the junked-up Bird to the Stanhope and put up Monk in her Weehawken estate, but Wynton's philanthropic reach far exceeds that. Watching Wynton work a room, as he did the other night at JLC's gala "Tribute to Tito Puente," pausing unhurriedly at every single $1,000-a-plate setting, is to see anoth-

Gifts for the "Good Life."



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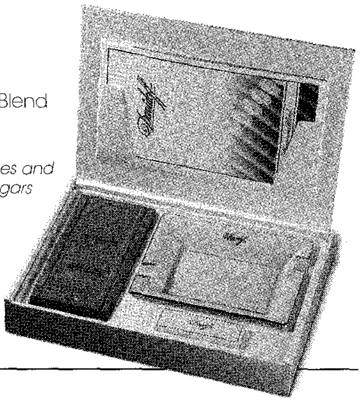

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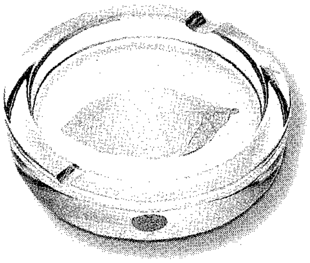

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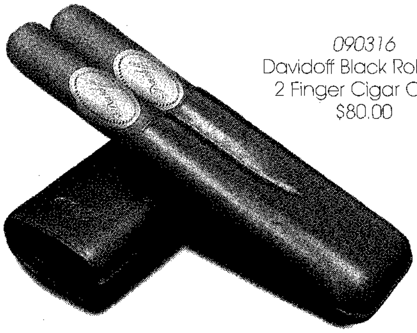

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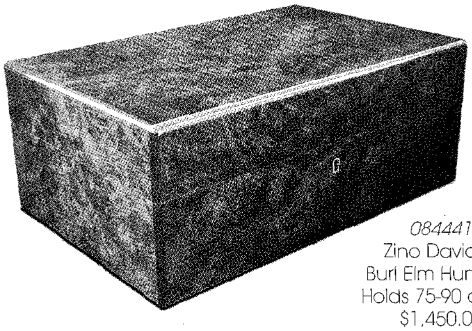

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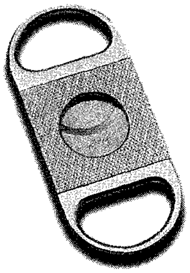

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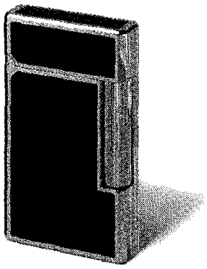

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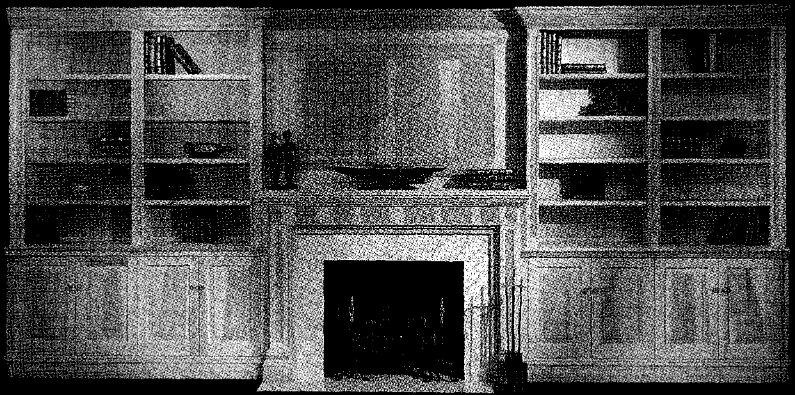
er bit of marvelous Marsalis class-defyir technique. The contact of the winking ey the squeeze of the genius's hand upon th shoulder, the wordless Chaplinesqu dance with the head and spreading cheru smile—you could call him Wynton Clinton, how he fits it all together with his understated preacher's zeal, how he listen It is a jazzman's gift, after all, listening t others. How else can you play? Talk t Wynton on the phone, and there will be pause. A silence on the other end. "You stil there?" is the question. "Yeah," Marsali says, "I'm *listening* to what you're saying Oh, you say, surprised and pleased at th novelty of it all.

Yet you wonder how long Wynton can stay in the window of the jazz temple he's building over on Columbus Circle, and what might happen without him. "They've painted themselves into a corner at Lincoln Center, pushing Wynton so far out front," says one prominent jazz critic. "He's very good, but he's not Louis Armstrong and Duke Ellington rolled up into one, as they'd have you believe. Everyone knows, including Wynton, I bet, those long compositions like *All Rise* don't work. They've set up a cult of personality, Wynton and the Wyntonettes, and there's no turning back now."

Certainly, JLC is exceedingly Wynton-centric. Jonathan Rose, son of Frederick, says, "The whole idea of the facility is to make it welcoming and warm, the way Wynton is—for it to be a manifestation of Wynton's personality." Russell Johnson, the noted famous acoustician working on the new JLC, says, "It is rare a hall is built so clearly for one artist." Asked shortly before his death if Wynton was so central to JLC that the organization would be robbed of identity without him, Ted Ammon said, "No one is indispensable. No one. But to lose Wynton . . . that would leave a big hole, a very big hole."

Even Albert Murray, who has an opinion about everything, demurs when asked if Wynton's extra administrative duties might be hampering his playing. "That's my boy," Albert says. "Don't ask me to say anything about my boy."

Wynton, who says he's "a scrub, like everyone else," figures he can take the weight. Besides, he's too busy checking over this new translation of *The Iliad* and convincing me he is right about the popular culture and I am wrong to worry about his own mortality. It is part of a long-running conversation, the kind Wynton likes. I contend that if Sonny Rollins could work with "Surrey With the Fringe on Top," current musicians should be able to make jazz from today's pop songs. Wynton, who hates anything with even the hint of a



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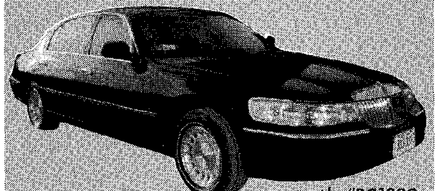

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backbeat, disagrees because "all the pop songs they make now are so sad you can't even mess with them."

Isn't there one he likes? One single tune? "No," Wynton says. What about Nirvana's "Come As You Are"—that's got an interesting line. Wynton considers this, singing through Kurt Cobain's changes. "No, man," he says. "I'm looking to play the melody, and there's none."

So it goes. Wynton says the definitions of *hip* and *square* have never changed: The jazzmen remain eternally cool. "That's the reason I can't get with the so-called avant-garde. All jazz is avant-garde. Sidney Bechet is still avant-garde. The squares are those fools on MTV, with gold teeth and the baggy prison pants. Minstrel-show shit. I won't let my kids watch it. 'But it's Jay-Z,' they say. I tell them, 'I don't care if it's F-Z, you ain't watching.' Not when I'm around. Let them sneak their shit. That's what I had to do. My parents were strict. We always had to sneak our shit."

Then the phone rings, which it often does. You can always tell when it is a babe, especially one Wynton, who has never yet had to say he doesn't get around much anymore (and has never been married), doesn't exactly want to talk to. His voice gets low and his eyes roll about in their sockets. "I didn't say I didn't want you to call anymore. I said I didn't want you to call me 30 times a day," he says. When he hangs up, I say, "Don't make any entangling alliances."

"What?" he asks.

"Don't make any entangling alliances." The quote is from Thomas Jefferson.

" 'Don't make any entangling alliances'—Wynton repeats, writing it down in his looping handwriting on a napkin, which he shoves into his pocket. "Thanks," he says. "I'll remember that."

It is a nice day, so we walk across the Lincoln Center campus, as Wynton has been doing for more than twenty years. You forget how stitched into this community he is. He knows everyone, cops, maintenance guys, doormen. By Avery Fisher Hall, we run into Brandon Lee, whom Wynton introduces as "from Houston, one of the baddest motherfuckers on trumpet out here." Seventeen and rail-thin, Brandon attends the new jazz program at Juilliard. Largely because of Wynton and Victor Goines, who now heads the school, Brandon did not have to play Mahler or the Brandenburgs at his audition. He could choose from tunes like "Cherokee," "Round Midnight," "Con Alma," and "Willow Weep for Me."

Approaching Wynton's apartment house, we run into Beverly Sills, the former diva who now runs Lincoln Center. With a deft side step, Wynton slips ahea opening the door for her. Rumors hav been flying about that Sills was instrumental in pushing Wynton's friend Gordon Davis from his job as president, bu the jazzman claims to want no part of th culture-industry politics that has recently beset Lincoln Center, calling it, perhap disingenuously, "grown-up people's business." (Both Davis and Sills deny that sh had anything to do with Davis's exit. Kissing Sills on the cheek with a grea flourish, he says, "She's always been grea to me."

From the moment the elevator door opens on Wynton's floor, you can hear the music. Someone's almost always playing something at Wynton's, a horn or his grand piano. The sound beckons you forward, into this zone of sanity, this world where art lives. Why isn't *your* house like this? you wonder. Maybe Marsalis is a genius, maybe not, but this vibe might be his greatest achievement.

As usual, the pad is packed. Tony Parker, the gray-eyed cop from Detroit, is here. Ditto Mo the cook from New Orleans, dishing up mounds of gumbo and jambalaya. In the living room, where the LSU game is on the TV, Wynton has left notes for a composition he's been writing on top of the grand piano. "Emphasis on these elements," it says on a pad: "1. strength, 2. speed, 3. glamour, 4. pain, 5. heaven." A few minutes later, Jumaane Smith, a Juilliard trumpet student, arrives with a tallish, cornrow-sporting 13-year-old.

"THIS IS STEVE," JUMAANE SAYS, INTRODUCING the kid, who's come down from the Bronx with his mother and sisters. It is a bit of a continuum, since Jumaane has been one of Wynton's protégés and Steve, a young trumpet player, is now under Jumaane's wing. Jumaane has been talking about the kid for several weeks, touting his moves to the basket as well as his horn tone.

"How good are you?" Wynton demands. "In basketball?"

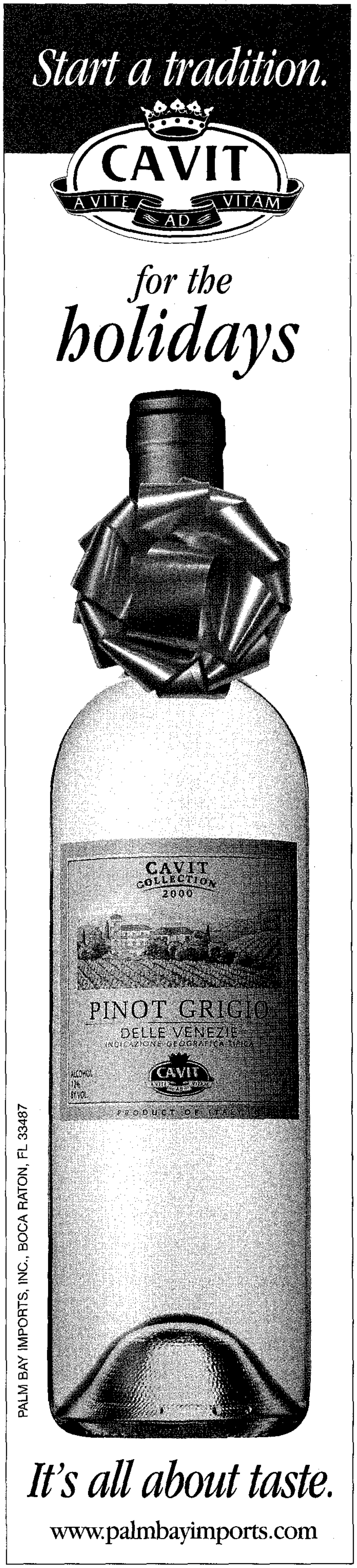
Not bad, not bad at all, Steve answers, attempting modesty, looking Wynton in the eye, the way his mom told him to. He's got an outside shot, can also go to the hole.

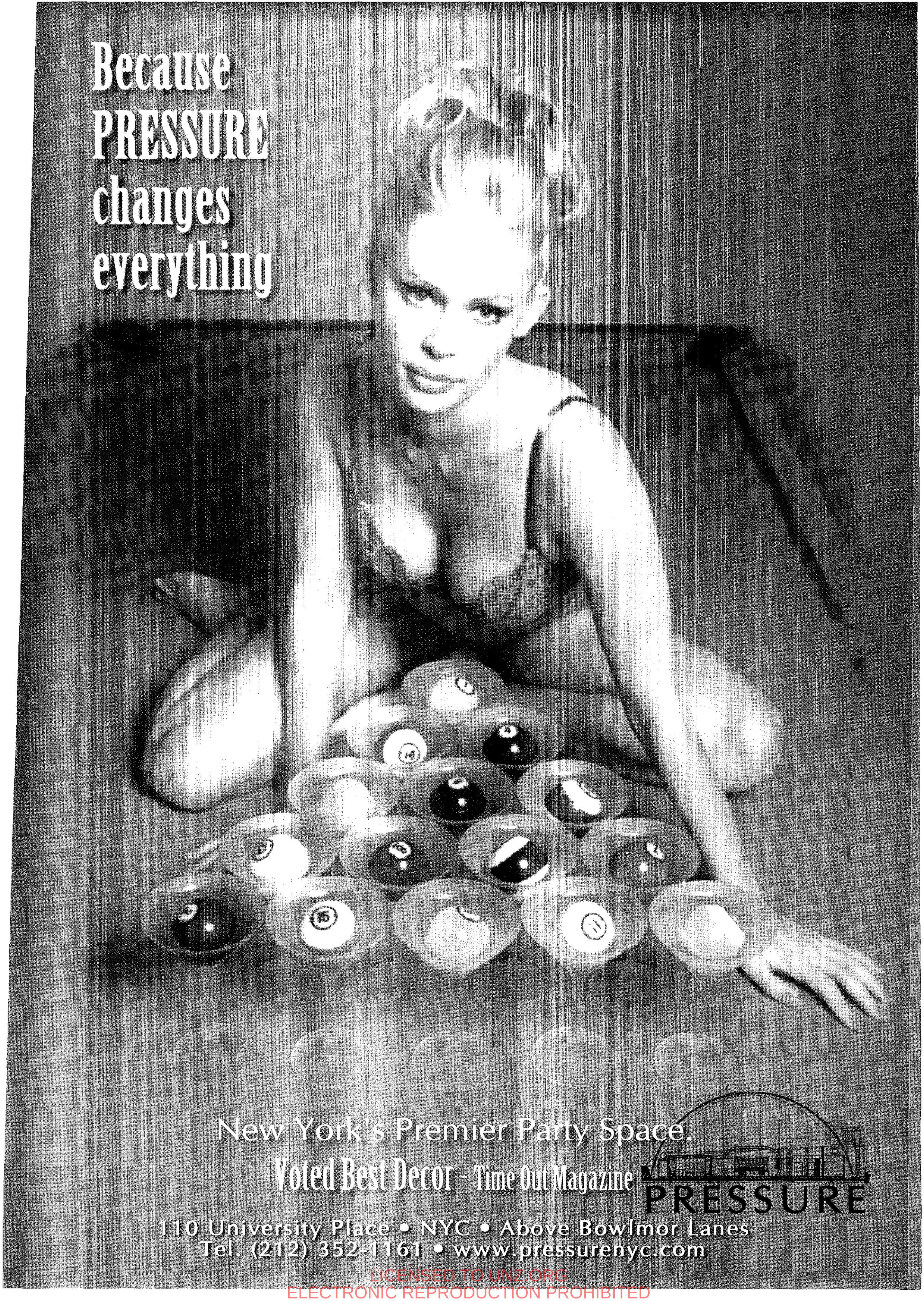
"Why don't we go over to the court," Wynton says, getting that look. "Beat me, I'll do 200 push-ups. I beat you, you got to practice your horn two hours a day."

Steve thinks that will be fine, taking the ball and bouncing it between his legs.

An hour or so later, the boy returned. How'd he do? it was inquired.

"It was an ass-whipping," Steve remarked glumly. Then, brightening, he said, "So it looks like I got to practice two hours a day. That won't be so bad." ■

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Critics' Top 10 Lists No one ever accused *New York's* critics of having trouble expressing their feelings. Herewith, a spirited summary of the best (and, in one case, worst) offerings of the year.

2001: THE WINNERS (AND A FEW LOSERS)

Movies Peter Rainer

- **Amores Perros** This powerful epic by the prodigious young Mexican director Alejandro González Iñárritu marks the arrival of a vibrant talent. Lurid and raw, the Mexico City of this film won't be found in travel brochures.

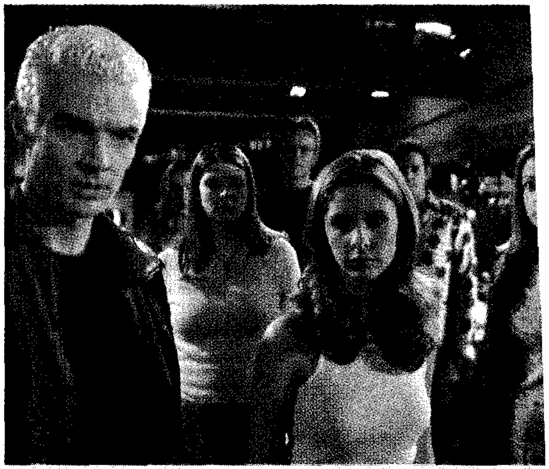
- **The Circle** Jafar Panahi's fervid drama about oppressed women in Iran is a poetic political indictment of a repressive society—which may explain why it's been banned in Iran.

- **The Gleaners and I** Agnès Varda's documentary about a French subculture of foragers is just as much about her catch-all, intuitive approach to filmmaking—and life.

- **Gosford Park** Robert Altman's best movie in years, a period murder-mystery set at an English estate, is satisfying as a whodunit but also as a whydunit that features a dream cast that includes Maggie Smith, Helen Mirren, and Alan Bates.

- **In the Bedroom** Tom Wilkinson and Sissy Spacek play parents coping with the murder of their son in this nuanced and deeply moving directorial debut from Todd Field, who has a rare gift: He knows as much about life as he does about the camera.

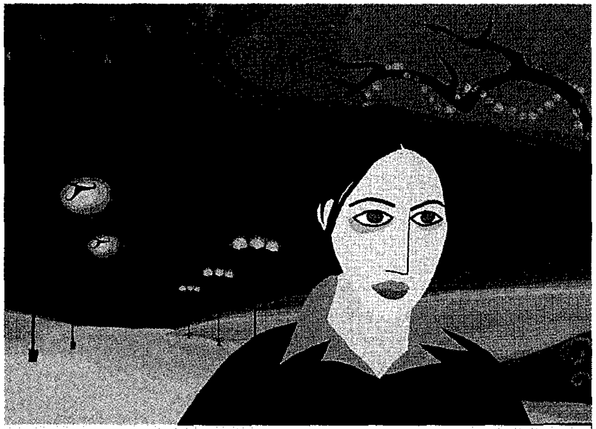
- **Our Lady of the Assassins** Barbet Schroeder's trancelike movie, in which a writer returns to his surreally violent hometown of Medellín, Colombia, in order to extinguish himself, is perhaps his best work ever.



BUFFY, THE MUSICAL: Going out a witch but coming back a star.

- **Sexy Beast** The finest nasty movie from England in years (and they know how to do nasty over there). The thugs in this movie really sound like thugs—not some screenwriter's idea of how thugs sound. Ray Winstone is excellent as a retired crook baking his poundage in the Spanish sun; Ben Kingsley, as his former accomplice, is a cross between Iago and the Terminator.

- **Shrek** Not just a terrific piece of computer animation but wised-up, laugh-out-loud funny, too. You may end up liking it even more than your kids do.



WAKING LIFE: Richard Linklater turned collegial musing into art.

- **The Tailor of Panama** John Boorman's adaptation of the John Le Carré political thriller is a dizzy mix of tones: a sort of slapstick Graham Greene. As the motor-mouthed, duplicitous tailor, Geoffrey Rush has never been better, which is saying something.

- **Waking Life** Richard Linklater's film about a young dreamer and his linked, dream-time experiences was first shot in digital video and then "painted over" by computer artists; the result is amazingly fluid, sometimes even transcendent. Linklater has a great feeling not only for philosophical banter but also the amiable bull behind it.

Theater John Simon

Best

- **The Credeaux Canvas** About art, its practitioners, purchasers, and parasites; and about the heart, its convolutions, connivances, and convulsions. It is even inexpensive to put on. So only the total blindness and deafness of producers can explain why Keith Bunin's perceptive, witty, bittersweet play did not transfer.

PHOTOGRAPH: TOP, MITCHELL HAASETH/UPN; PHOTOFEST.

laine Stritch: At Liberty Stritch is only
e woman, but what she did or didn't
—her triumphs and bloopers—seems to
ver 50 years of our theatrical history. She
by turns rib-tickling, gut-splitting, and
art-wrenching.

Lobby Hero Even second-best Kenneth
onergan has all of Neil Simon's wit along
ith a surer sense of construction, a finer
ir for how we talk now, and an unsenti-
ental but compassionate feel for con-
sed but endearing bumblers.

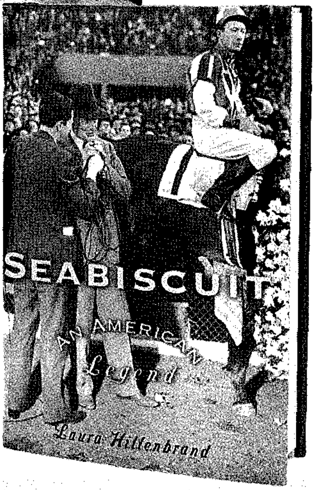
BJÖRK: Not your typical swan song.

- **The Spitfire Grill** Here, alas, the reviewers were at fault for not spotting, under some minor imperfections, an intimate musical whose heart and ear were very much in the right place. Simplifying the movie on which it was based, this tale about second chances and overcoming small-town prejudice would have been a genuine crowd-pleaser.

- **The Syringa Tree** A one-woman show whose author-performer, Pamela Gien, managed to encapsulate a world: the grim history of apartheid as seen through the eyes of a bright little white girl growing into a brilliant young woman.

Worst

- **Chuckmeesery** You can count on Charles L. Mee for pretentious, hollow, kinky leachings off Greek drama or second-childhood pornography in his pseudo-trilogy *First Love*, *True Love*, and *Big Love*.



SEABISCUIT: A Thoroughbred biography.

- **Harold Pinter retrospective** H.P. is not only a phony in himself but also the cause of phoniness in his epigones. Clever productions and good acting, imported from England, should not disguise Pinter's emptiness, mean-spiritedness, and tiresome repetitiveness.

- **The Play About the Baby** There is a good Albee, but this was by Edward's worthless twin, with nothing up his sleeve except obfuscatory arrogance. It is all meaningless attitudinizing; not only were there no new clothes, there wasn't even an emperor.

- **Thou Shalt Not** Zola's novel—material unfit for a musical—brought out the worst in everyone involved: The oppressive claustrophobia of the tale was not so much conveyed as imposed on the viewer.

- **Topdog/Underdog** Two gifted actors (Don Cheadle and Jeffrey Wright) do not a winner make. Suzan-Lori Parks's play about two brothers and three-card monte was itself a con game.

Television

John Leonard

- **Behind the Veil**, in which Saira Shah, the British-born daughter of an Afghan intellectual, reported on Taliban terror—women shot to death in a football stadium for adultery, men hanged from goal posts for homosexuality, the secret schools for girls, the clerics as proud as Pol Pot—just a couple of weeks before most of America cared (CNN).

- **Buffy the Vampire Slayer**, by which, of course, I mean the Musical, wherein all the characters sang and danced their darkest secrets, as if Sondheim had teamed up with Dracula to do *Our Town* (UPN).

- **Laughter on the 23rd Floor**, with Richard Benjamin directing Nathan Lane in Neil Simon's play, captured the neurotic genius of Sid Caesar and all those famous comedy writers for *Your Show of Shows*, like Simon, Mel Brooks, Woody Allen, Larry Gelbart, and Carl Reiner (Showtime).

- **Nero Wolfe**, with Maury Chaykin as the great detective and Timothy Hutton as his smart-mouth sidekick Archie, re-created Rex Stout's world of fine food, imported beer, rare orchids, strong opinions, and vile acts almost perfectly in one of the year's best series (April, A&E).

- **New York: A Documentary Film** The four concluding hours of Ric Burns's magnificent televisual account of the port city over four centuries and its embodiment of the idea of a freely chosen future reminded us that all a terror bombing can do to this idea is scatter it like seeds, from which we'll grow more towers (PBS).

- **Saving Elián**, a nuanced retrospective on the international custody case from tireless *Frontline* producer Ofra Bikel, touched every base from the little boy's high-seas rescue by dolphins to Fidel Castro's pep rallies to Janet Reno and her predawn raid on Elián's camera-loving relatives, with special emphasis on the political clout of Miami's Cuban community (PBS).

KURT MASUR: A loving send-off from the Philharmonic.

- **Six Feet Under**, among its many other subversive virtues, introduced most of us to the marvelous Rachel Griffiths as Peter Krause's difficult girlfriend in a series about a family of morticians who face up to bizarre death by everything from swimming pool to cookie-dough mixer (HBO).

- **Things Behind the Sun**, with Kim Dickens, Don Cheadle, Gabriel Mann, Elizabeth Peña, Eric Stoltz, and CCH Pounder, brought Allison Anders's lacerating film about gang rape by high-school boys to a home screen almost too small to contain its furious complications (Showtime).

- **Twilight: Los Angeles** was a brilliant account of the 1992 insurrection after the Rodney King verdict. With Anna Deavere Smith impersonating everyone from a black teenager to a Korean grocer to a Latino journalist to a Hollywood agent to police chief Daryl Gates, gun-toting Charlton Heston, and grandly operatic Jessye Norman (PBS).

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, INEZ VAN LAMSWEERDE AND VINOODH MATADIN; AP/WIDE WORLD; ANDREW MCCAUL.

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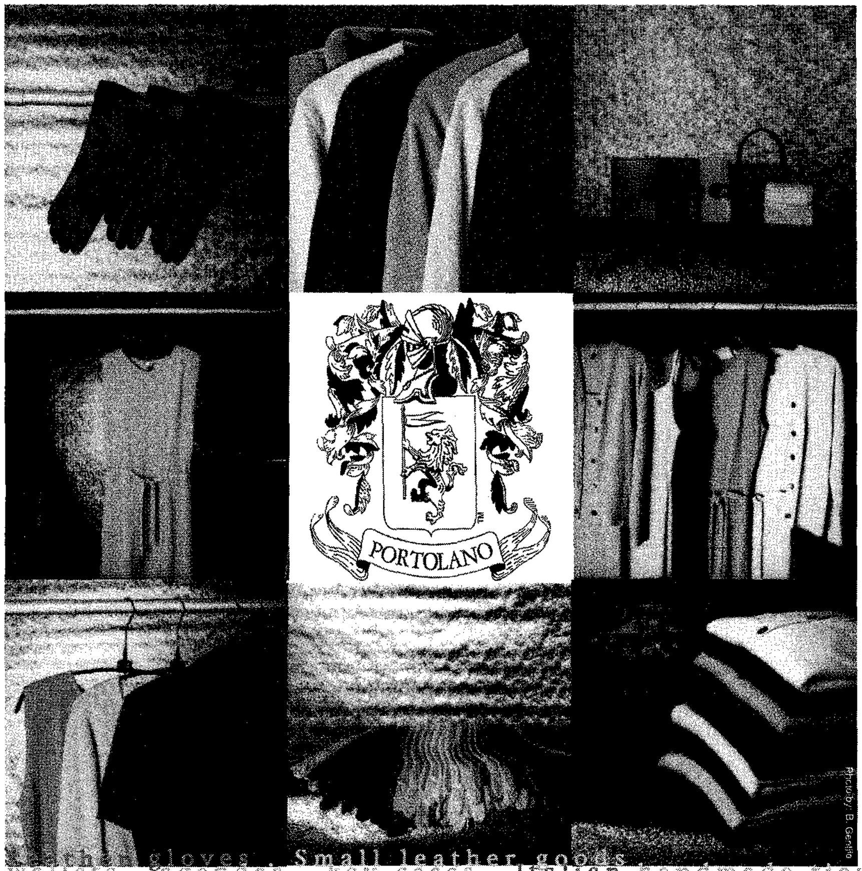

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• **Wit**, Mike Nichols's TV adaptation Margaret Edson's Pulitzer Prize–winni play starred Emma Thompson as a ca cer-stricken professor of seventeenth-ce tury poetry, Eileen Atkins as her ghost mentor, Audra McDonald as the nur who gave her baby oil and a Popsicle, ar Harold Pinter as the father who encou aged her to read Beatrix Potter (HBO).

Classical Music

Peter G. Davis

• **Cecilia Bartoli sings Gluck arias** On he latest disc from Decca, Bartoli investigate eight unknown but consistently captivating Italian arias by this great eighteenth-century composer, and her vocal virtuosity has never been more spectacular.

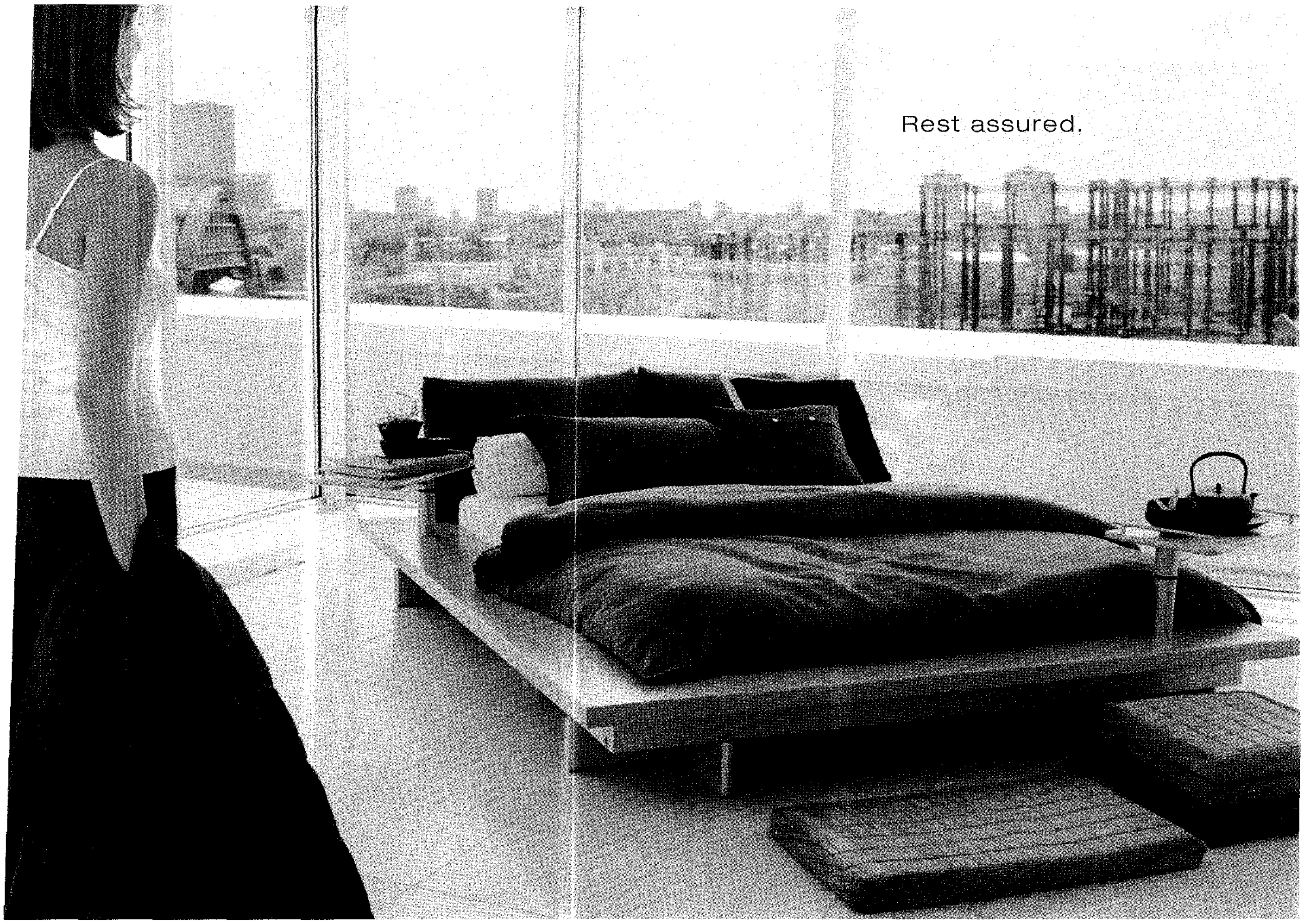
• **Chicago Symphony Orchestra** A refreshing alternative to the surface brilliance of James Levine's Wagner at the Met, Daniel Barenboim's searching, committed, and at times incandescent concert performance of *Tristan und Isolde* at Carnegie Hall was a revelation. Ditto soprano Waltraud Meier as she explored every facet of Isolde's conflicted personality.

• **The Flying Dutchman** The City Opera seldom tackles Wagner, but this compelling new production staged by Stephen Lawless and conducted by George Manahan suggests that the company should try more often. In the title role, Mark Delavan found the perfect vehicle for his burly, wide-bore baritone.

• **The Gambler** Prokofiev's coruscating first opera is a gripping Dostoevskian tale of obsessives, sadists, spiteful snobs, and self-destructive neurotics. The Metropolitan's splendid new production, directed by Temur Chkheidze and conducted by Valery Gergiev, mirrored the opera's sardonic manner and frantic pace exactly and augurs well for the company's upcoming production of the same composer's monumental *War and Peace*.

• **A Great Day in New York** That's what they called it when no fewer than 52 composers, each in some way connected with the city, somehow managed to gather and pose for a group picture and later attend a grand festival of their music sponsored by the Chamber Music Society of Lincoln Center. May the warm spirit of solidarity generated by these concerts continue.

• **Hans Werner Henze's Symphony No. 9** A shattering choral symphony, born of Henze's bitter memories of Nazi Germany and



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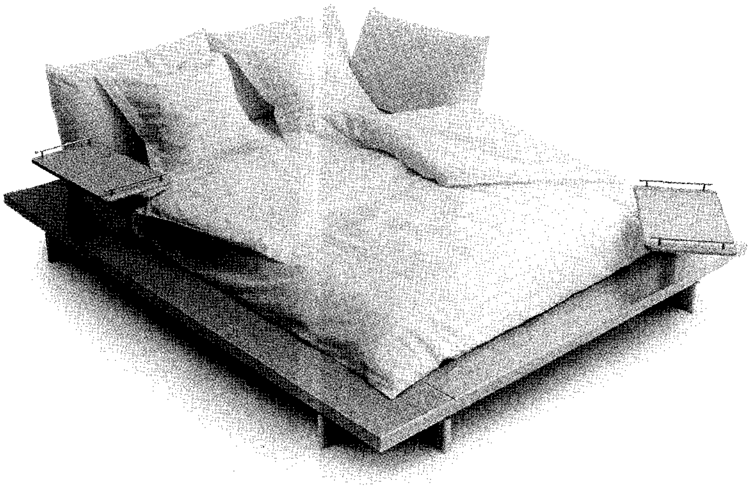

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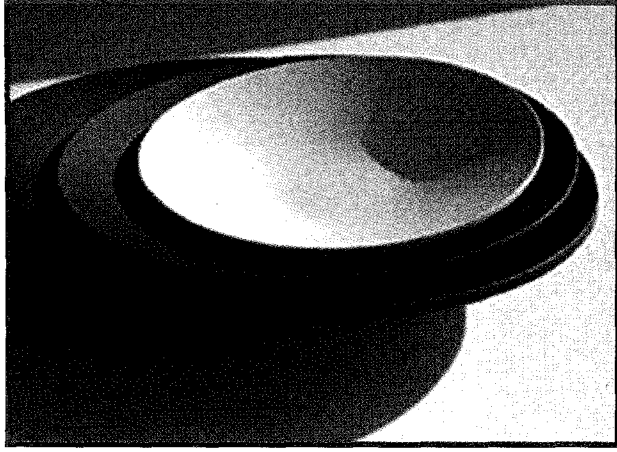

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conscription into the army as a teenag this is one of the many new works pe formed by the New York Philharmon during Kurt Masur's tenure that see guaranteed to last.

- **Les Huguenots** The Opera Orchestra New York has been reviving rarities an introducing important new singers fc years, seldom achieving more exciting re sults than with this once extravagantl popular French grand opera. With Ev Queler conducting, and tenor Marcell Giordani and soprano Krassimira Stoy anova in top form, Giacomo Meyerbeer historical epic once again seemed like a important opera.

- **Kodo** These drummers from Japan arrived at Carnegie Hall and, inspired by the shapes and sizes of their many intriguing instruments as well as by the rhythms and dynamics of the music they play, performed with an athletic grace that was positively hypnotic. In Japanese, *kodo* means heartbeat, which perhaps explains the gut appeal of this remarkable ensemble.

- **The Makropulos Case** Like the heroine of Janácek's opera, German *Kunstdiva* Anja Silja refuses to grow old, and her impersonation of Emilia Marty, a 337-year-old woman who learns to accept mortality and embrace death, is a tour de force. The mesmerizing Glyndebourne production came to BAM last winter, and Silja's performance, characteristically physical, fearless, and self-revealing, improves with age.

- **Kurt Masur at the New York Philharmonic** To honor departing music director Kurt Masur, the Philharmonic has issued a handsomely packaged ten-CD boxed set of live performances highlighting Masur's eleven-year reign. Taking pride of place is the maestro's eloquent interpretation of Bach's mighty *Saint Matthew Passion.*

Pop Music Ethan Brown

- **Avalanches**, *Since I Left You* (London-Sire). Good record collections have been given a bad name by rare-groove snobs and narrow-minded hip-hop classicists like D.J. Premier. But like De La Soul and D.J. Shadow before them, the Avalanches capture the sheer bliss of skipping through genres, searching for the perfect beat.

- **Basement Jaxx**, *Rooty* (Astralwerks). Impatient with boundaries in the best possible way, the U.K. house-music duo Basement Jaxx mixes everything from Minneapolis funk to two-step garage into its cond album and creates some of the ost exuberant party music since Parliaent's mother ship first landed.

Björk, *Vespertine* (Elektra). The Björk alum for on-the-fence fans like me: All the fin joie de vivre and twinkling soundapes without the overt whimsy or irkome kitsch.

Blaze, *Natural Blaze* (Lifeline). Soulful ouse slipped into self-parody this year, all recious solos and odes to "deepness." But he New Jersey house duo Blaze maintains multi-instrumental groove without alling into fastidiousness. They're more Earth Wind and Fire than Body & Soul.

- **Bob Dylan**, *Love and Theft* (Columbia). Dylan can be cranky and conservative (he told the Los Angeles *Times* he "wouldn't even think about playing music if I were born in these times"), but *Love and Theft* has ease, humor, and the pure country swing of *The Basement Tapes*.

- **Missy Elliott**, *Miss E . . . So Addictive* (Elektra). The lyrics cover well-traveled hip-hop territory—insufficient lovers, excessive partying, outsize joints—but the beats (mostly from producer Timbaland) are so radical that even electronica's fringe can't quite keep up.

- **Fischerspooner**, *#1* (International Deejay Gigolos). Half D.J. duo and half art-school project, Fischerspooner brings the eighties back to the future with dazzling sonics and a sly, sexy sense of clubland decadence.

- **The Horrorist**, *Manic Panic* (Things to Come). A grimly hilarious trip through rave culture's underbelly. Imagine *The Gangs of New York* as written by the Prodigy.

- **Prince**, *The Rainbow Children* (NPG/ Redline). A glorious mess, *Children* features rambling jazz fusion and indecipherable political commentary—but also flashes of genius not seen since *Sign o' the Times*.

- **The Strokes**, *Is This It* (RCA). They're despised by indier-than-thou sourpusses for their distinctly un-punk lineage. But the hooks are everywhere.

Books Daniel Mendelsohn

- **Austerlitz**, by W. G. Sebald. The German-born writer explores the mysteries of guilt and identity in a densely textured tour de force about a Welsh preacher's son who finds out he's really the child of Czech Jewish Holocaust victims.

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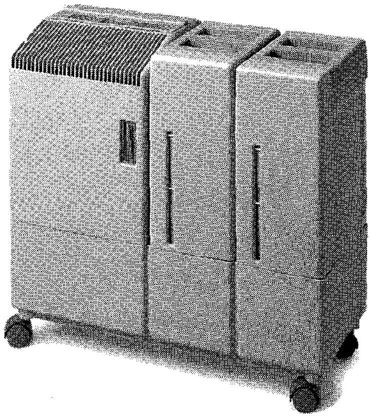

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- **Bel Canto**, by Ann Patchett. A hypno fable about an opera singer who seduce group of South American terrorists into new appreciation of what beauty means

- **Borrowed Finery**, by Paula Fox. Too lo neglected, the Brooklyn-based novelist an author of numerous children's books hits big with a memoir that, like so much her work, combines hawk-eyed perceptions, total lack of sentiment, and dee (but never cheap) emotion.

- **Collected Poems**, by James Merrill. Th late, great American master's collecte shorter poems prove that his real epi wasn't the Ouija-board "Sandover" trilog but the flawless lyrics in which he wrot about—well, just about everything.

- **The Corrections**, by Jonathan Franzen. Oprah, shmoprah—this sprawling epic of a midwestern family's disintegration is the real thing: an important American novel that sums up the tragedy—and comedy—of late-twentieth-century American life.

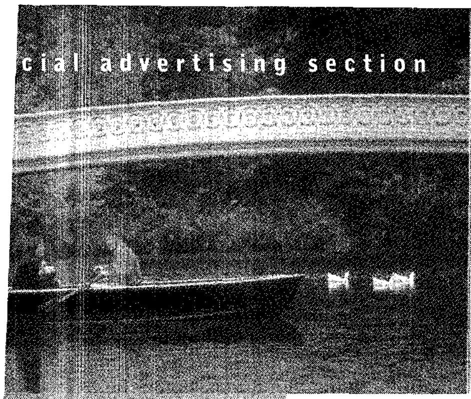
- **How I Came Into My Inheritance**, by Dorothy Gallagher. This small but fierce (and fiercely funny) memoir by the New York writer of an unconventional youth never yields to sentimentality—but the uncompromising ferocity is mixed, winningly, with tenderness.

- **The Rock**, by Kanan Makiya. In this first novel by the distinguished Iraqi-born architect and journalist, the story of how the Dome of the Rock got built provides a perfect vehicle for exploring the origins of Arab-Jewish-Christian hostility.

- **Seabiscuit**, by Laura Hillenbrand. A biography of a racehorse? You betcha. Hillenbrand's rich and often gripping account of a short, squat underdog's improbable transformation into a national icon will have all secret Cinderellas at the edge of their seats.

- **The Shadow of the Sun**, by Ryszard Kapuscinski. The brilliant Polish journalist and author of devastating accounts of the fall of the Shah and of Haile Selassie turns his attention to the whole continent of Africa, creating a searingly wry and insightful portrait of a continent—and colonialism.

- **Theodore Rex**, by Edmund Morris. Morris had to write a quasi novel to give Ronald Reagan some depth and substance; no need for that here. You can almost hear the author sigh with relief to have a subject as interesting—and substantive—as Teddy Roosevelt. ■



HOTELS

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NEW YORK IS WELCOMING VISITORS WITH OPEN ARMS AND GREAT VALUES. OPT FOR FABULOUS NEW HOTELS OR OLD FAVORITES THAT HAVE BEEN COMPLETELY REDONE. ROOMS ARE LUXE AND COMFORTABLE, BATHROOMS ARE SYBARITIC RETREATS, HIGH-SPEED INTERNET KEEPS YOU CONNECTED, AND FITNESS CENTERS AND SPAS ARE JUST AN ELEVATOR RIDE AWAY. WHAT'S MORE, HIP HOTEL RESTAURANTS, BARS, AND LOUNGES BECKON.

The Age of Luxury

Manhattan's two new Ritz-Carlton hotels are the epitome of excellence

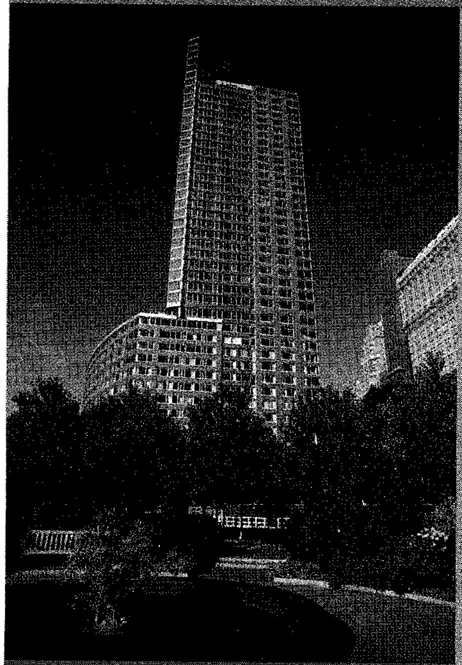
THE ELEGANCE AND sophistication of the Ritz-Carlton returns to Manhattan. Downtown, The Ritz-Carlton New York, Battery Park will open in early 2002, while The Ritz-Carlton New York, Central Park returns to midtown in the spring.

The Ritz-Carlton New York, Battery Park, lower Manhattan's newest and only waterfront-luxury hotel, will stand as a beacon for the rebirth of downtown. Stunning views of New York Harbor and the Statue of Liberty and the hotel's magnificent décor form the backdrop for a romantic weekend, family getaway, or business trip. Steps from the downtown Business District and yet minutes from hip SoHo and TriBeCa, this new property is just a cab ride from midtown attractions.

The interior design combines Art Deco elegance, unrivaled Ritz-Carlton service, and modern technology. Rooms are enhanced with sumptuous Frette linens and goose down pillows, original artwork by New York-based

Creative Services Director: Beverly Hood Allen
Editor: Christy Casamassima
Creative: Wink Creative Writer: Anne Sternheim
Research: Lory Conklin

The Age of Luxury (continued)



Comfort, elegance, and views at The Ritz

artists, and high-speed Internet access. Harbor View rooms are appointed with telescopes to better enjoy the views.

The Ritz-Carlton Bar & Lounge promises to be downtown's newest gathering place for cocktails or afternoon tea. The lobby-level restaurant, 2 West, will serve modern-American specialties while the 14th floor bar will offer indoor and outdoor spaces for enjoying great cocktails and light fare.

Uptown, at **The Ritz-Carlton New York, Central Park**, a guest-relations manager will greet and personally escort you to your room. Each room effortlessly combines elegance, comfort, and technology in a soothing color palette. Beds are luxurious escapes with nine pillows and Frette linens. Spacious bathrooms feature marble showers, soaking tubs, and plush robes. Cordless multi-line phones with voice mail, dataport for computers, and high-speed Interne access keep guests connected, whil Sony WEGA ™ flat-screen TVs, DVD players, and an in-room CD selection provide entertainment. Call the concierge for anything – even a Bentley to drive you to appointments.

The dramatic two-story lounge is the scene for Continental breakfast, afternoon tea, and pre-dinner cocktails. Start or end an evening out at the intimate bar.

Both properties feature complete fitness centers, business and meeting amenities, as well as exclusive services for Ritz-Carlton Club Level guests. Call for special rates and packages.

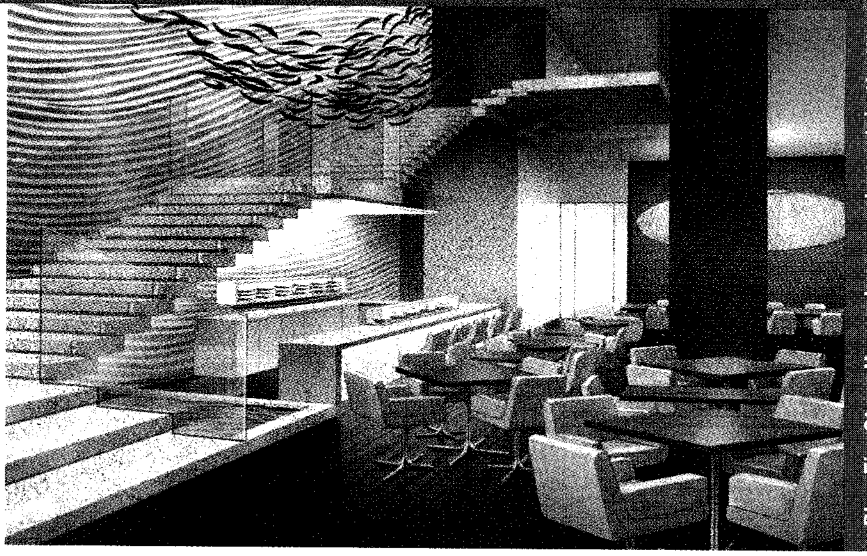
The Ritz-Carlton New York, Battery Park, 2 West St., 344-0800; The Ritz-Carlton New York, Central Park, 50 Central Park So., 308-9100 or 1-800-241-3333 for reservations, both hotels; www.ritzcarlton.com

Times Square Chic

CELEBRATE NEW YEAR'S Eve in at **W New York Times Square**, the newest property in this chic, stylish hotel group. Destined to be the flagship property, W Times Square opens December 27. W Times Square will ring in the holidays with fabulous packages in the heart of Manhattan's revitalized Theater District.

The hotel is a Zen-like space with waterfalls, glowing resin alcoves, and a 6,000 square-foot W Living Room. It will feature their singular "whatever you want, whenever you want it" service. Sleek and sexy rooms combine the ultimate in comfort, convenience, and connections so that relaxing and working are effortless. Plush comforters, AVEDA™ bath products, and high-speed Internet connections are all part of the W experience, as are exceptional fitness facilities.

Dine on-site at Blue Fin, the newest addition to restaurateur Steve Hanson's growing empire or party at THE WHISKEY, a close-to 7,500 square-foot-bar, nightclub, and screening room operated by nightlife impresario Rande Gerber.



Blue Fin, Steve Hanson's new restaurant, in the W

Special Packages: Dec. 27-30: $399 rate includes welcome gift and breakfast for two. Dec. 31: $499 rate includes welcome gift, breakfast for two, bottle of wine or Champagne, dinner for two at Blue Fin, and more. Jan. 1 to March 31: rates begin at $189. Limited availability – blackout dates apply. A portion of packages will be donated to the Twin Towers Fund.

Whether you're in town to toast the new year or hit the shops and shows, you'll be pleased with the bargains at chic hotels

W New York Times Square, 1567 Broadway at 47th Street, 930-7400, toll-free 1-877-WHOTELS (1-877-946-8357); www.whotels.com.

The Ritz-Carlton returns to New York.

This winter, as New York renews its position as one of the world's greatest cities, two of the world's finest new addresses open their doors. The Ritz-Carlton New York, Battery Park, overlooking New York Harbor and the Statue of Liberty. And the more intimate Ritz-Carlton New York, Central Park, in the heart of Manhattan. For reservations, call The Ritz-Carlton at 1-800-241-3333, or visit www.ritzcarlton.com.

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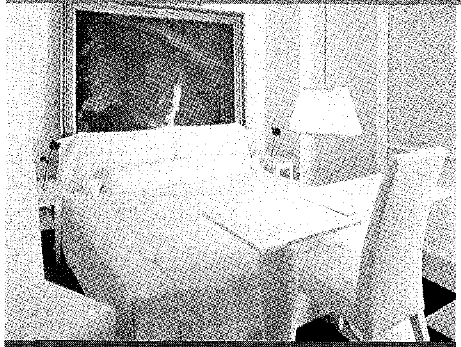
Hotel As Theater



High-style guest rooms at Paramount

FOR A HOTEL EXPERIENCE THAT mixes high style, a hot scene, and great rates, look no further than **Paramount.** Set amidst the energy of the Times Square Theater District, it's only fitting that Paramount has been called "Hotel as Theater." Owner Ian Schrager and designer Philippe Starck recently collaborated on the Paramount's redesign. Chic luxury and comfort reign in the Lobby and Library Bar. Upstairs, guest rooms are serene and whimsical oases of understated luxury. And when it comes to service, every staff member is your personal concierge. The location, the setting, and the service create the perfect mix.

Special Packages: Now through March 31, stay one night and get the second night free, based on availability. For details, call the hotel or log on to the Web site. **Paramount 235 W. 46th St. between Broadway and Eighth Avenue, 764-5500; www.ianschragerhotels.com.**

European Elegance

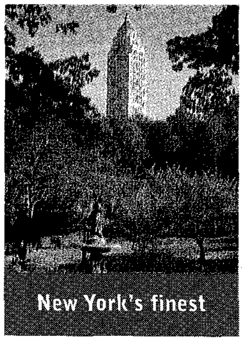
A charming boutique-style hotel on Madison Avenue

AT CHARMING EUROPEAN boutique-style **Hôtel Plaza Athénée**, attentive service and gracious style account for the fact that 65 percent of the hotel's guests are repeat customers. Recently renovated, the rooms and suites feature French-contemporary décor that emphasizes rich hues, lavish European fabrics, and a warm, residential ambience. Arabelle, the hotel's stylish restaurant and lounge, is a favorite of hotel guests and New York nightlife denizens. As part of **The Leading Hotels of the World, Ltd.**, you can reserve your room at a terrific savings via The Manhattan Winter Sale.

Special Packages: The Manhattan Winter Sale takes place now through April 7, subject to availability. Special rates begin at $340 per night, and include Continental breakfast daily for two, or overnight parking and car transfer to theater.

Hôtel Plaza Athénée, 37 E. 64th St at Madison Avenue, 734-9100 or 1-800-447-8800; www.plazaathenee.com.

Manhattan Winter Sale



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- **The Lowell**
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- **The Plaza**
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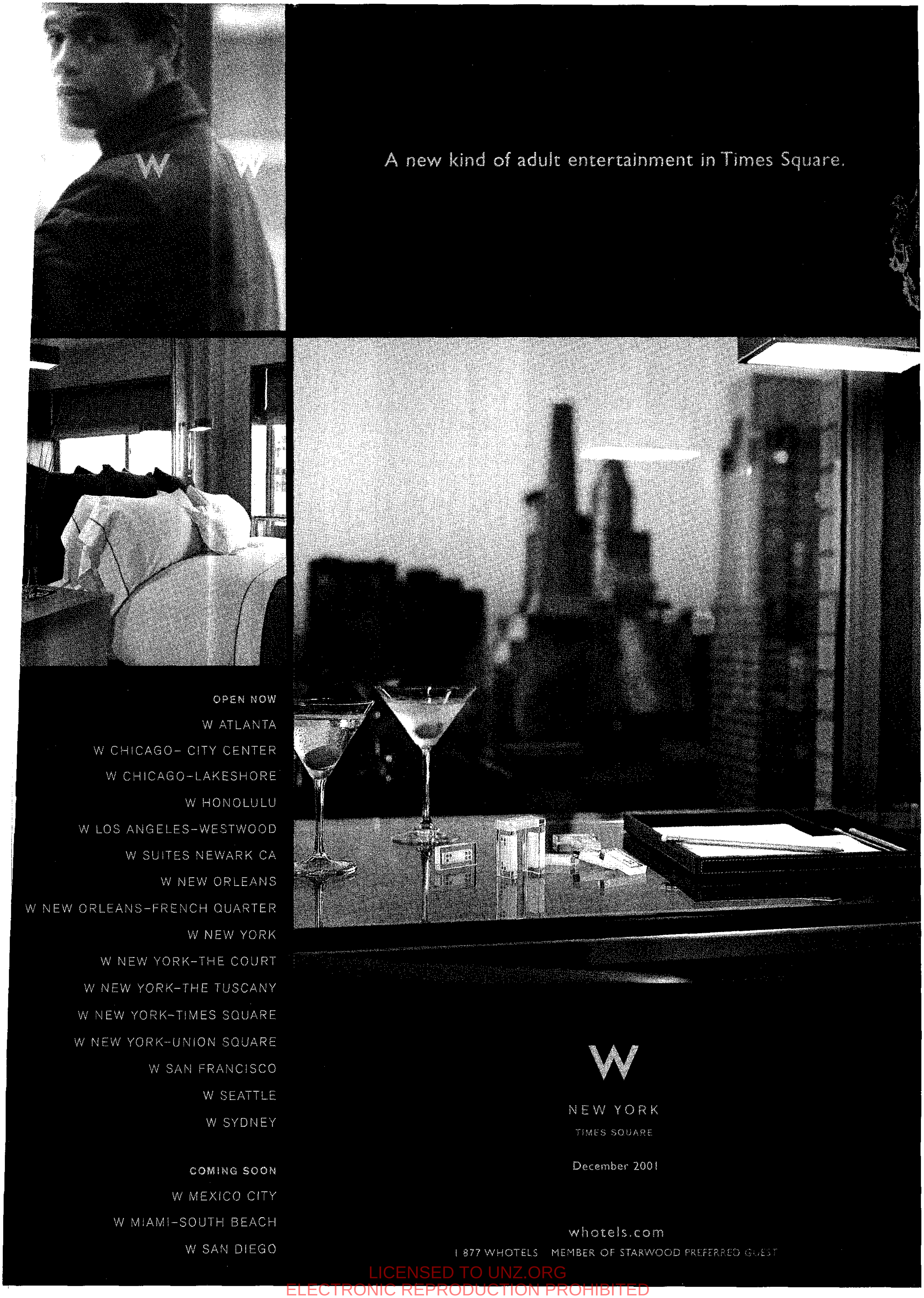

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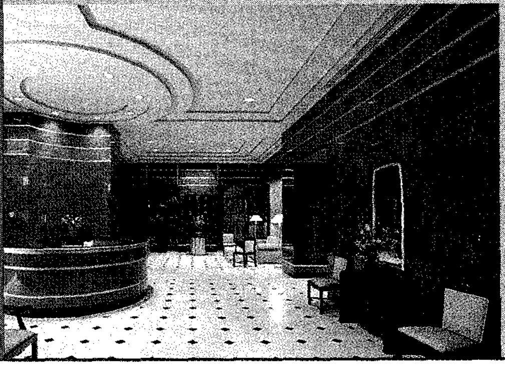
East-Side Luxe

GUESTS RETURN OFTEN TO **BRISTOL PLAZA**, renowned for combining the comforts and ambience of residential living with the flexibility and benefits of a five-star hotel. The superb East-Side location and stellar staff are just part of the reason. The recently redesigned studios, one- and two-bedroom units (each with its own phone number), and the excellent Club 200 fitness facility account for much of the charm. Just call the concierge, who will be happy to provide you with theater tickets, a limousine, or valet. With unsurpassed accommodations and amenities, it's no wonder Bristol Plaza remains on top.

Bristol Plaza 210 E. 65th St. between Second and Third avenues, 826-9000; www.bristolplaza.com



Bristol Plaza makes guests feel right at home

Gracious Living

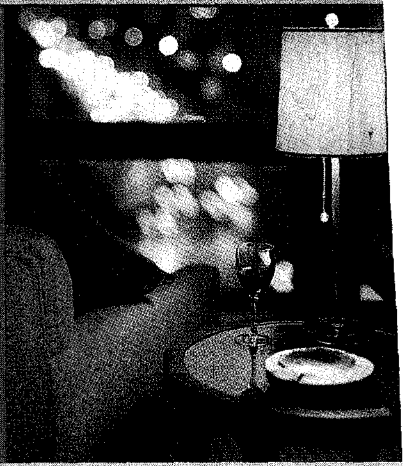
NOTHING BEATS THE **MARMARA-MANHATTAN**'S proximity to the best of the Upper East Side. This elegant, contemporary high-rise features fully furnished luxury studios, one-, two-, and three-bedroom apartments, most with balconies and breathtaking views. Fitness buffs can head to the on-site exercise center or to the nearby 92nd Street Y's fitness center and pool. Extensive guest services are provided.You can even book a private party at The Rooftop Lounge and Terrace, a striking, glass-enclosed space with a wraparound terrace and 360-degree views.

The Marmara has recently expanded its offerings to include unfurnished and service-selection leasing options at competitive prices, available upon request.

The Marmara-Manhattan, 301 E. 94th St., 427-3100; www.marmara-manhattan.com.

The Marmara-Manhattan offers high-rise views and hotel-style amenities

The Right Location



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WITH FOUR LOCATIONS – three in Manhattan and one in Westchester County – **Envoy Club** is certain to have the right location for your needs. Each Envoy Club possesses spectacular, contemporary, furnished apartments (studios, one-, two-, and three-bedroom units), with deluxe hotel services and amenities including 24-hour concierges, complete valet services, fully equipped fitness centers, business, and conference-room services. Beautifully designed and furnished, each unit possesses a modern kitchen, TV, VCR, CD sound system, and high-speed Internet access to make your stay a pleasure.

Call Envoy Club, 402-1000; www.envoyclub.com.

- **Murray Hill: 377 E. 33rd St., corner of First Avenue**
- **Upper East Side: 404 E. 76th St.**
- **Midtown: 425 Fifth Ave. (Opening 2003)**
- **Westchester County: One Scarsdale Road, Tuckahoe, NY**

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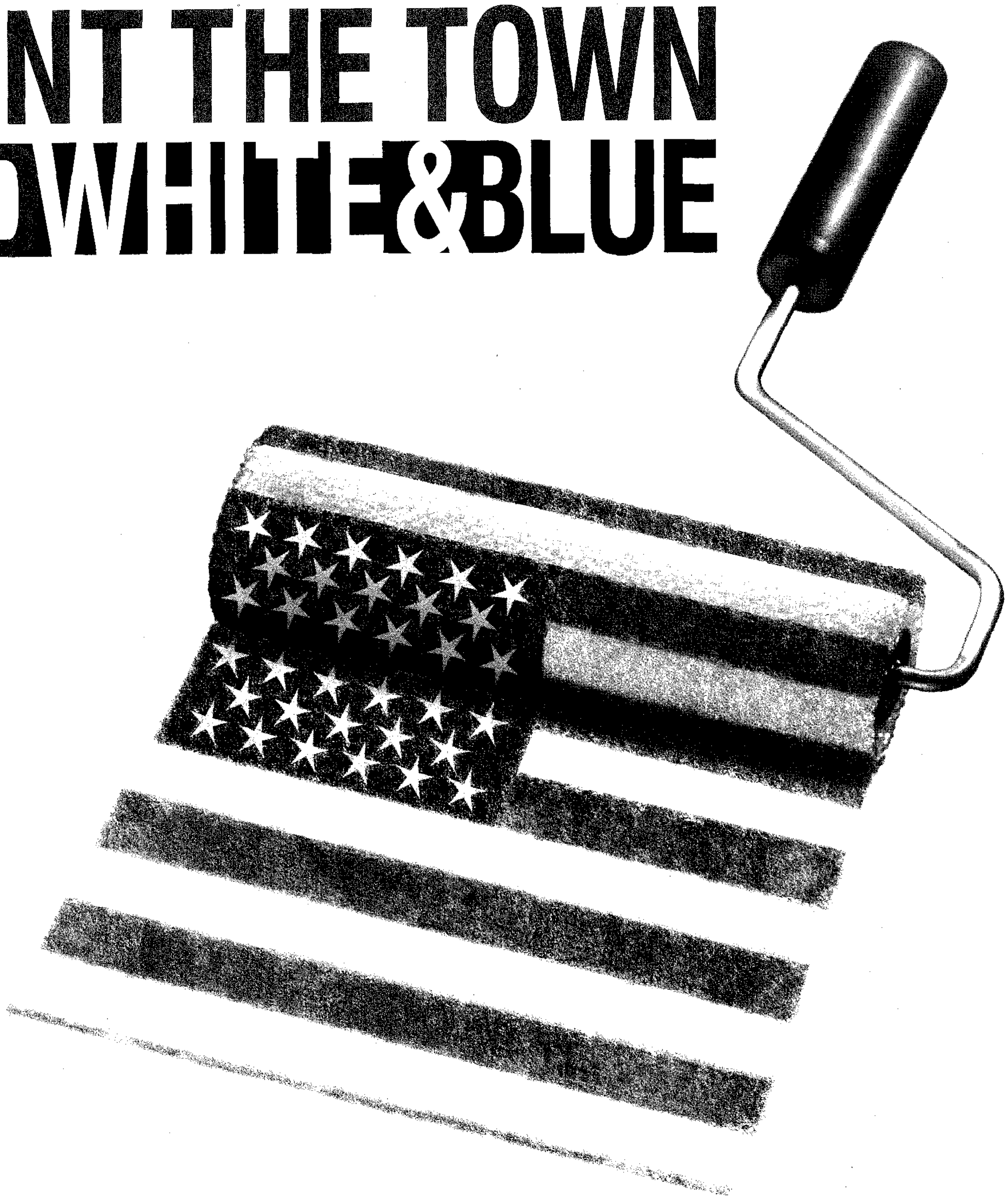

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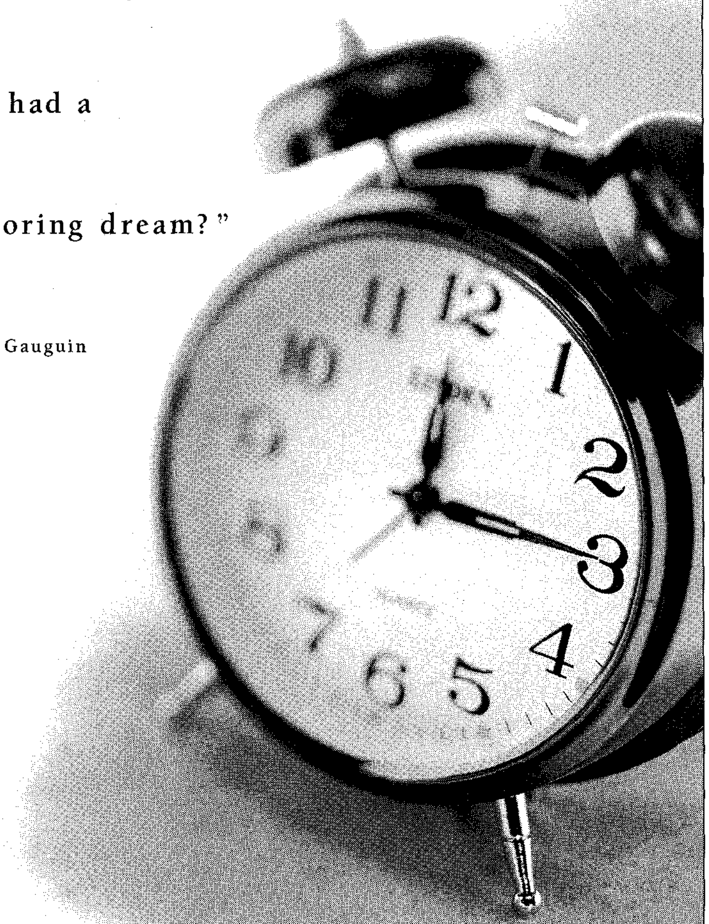
“Has anyone

ever had a

boring dream?”

-Paul Gauguin



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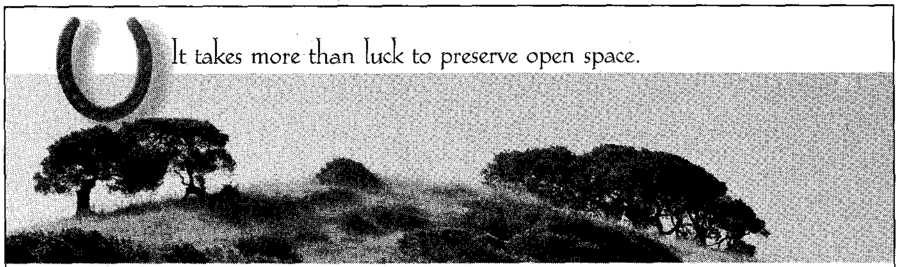

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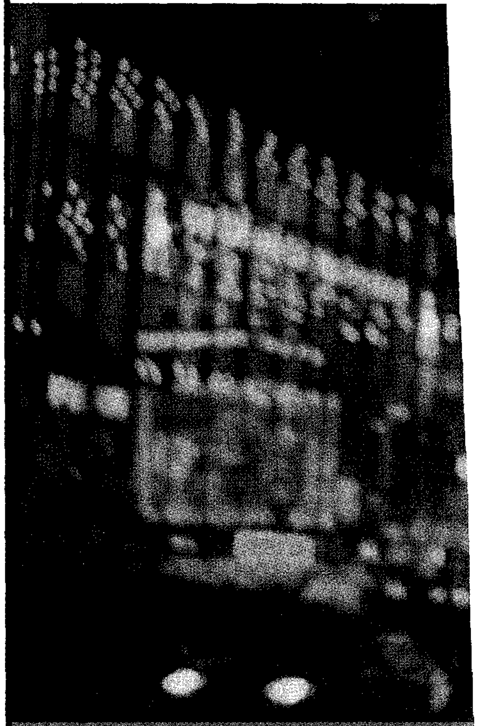

More than ever,
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take advantage of th
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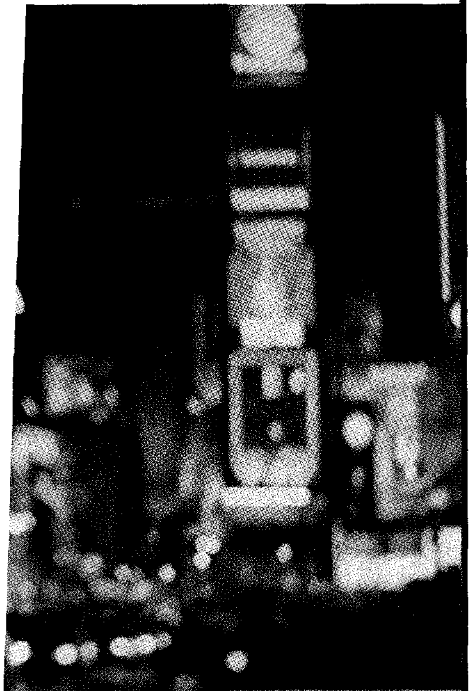
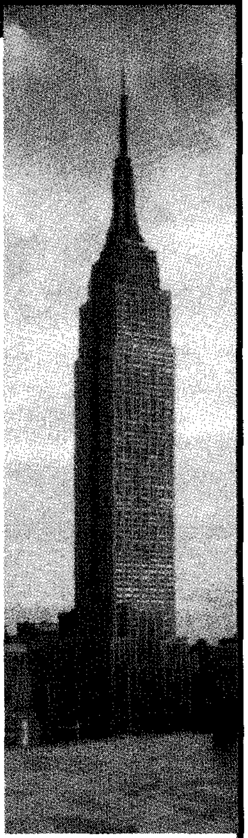
NEW YORK EXCITEMENT AND ENERGY have never been more affordable. **NYC & Company**, the city's Convention & Visitors Bureau, has created two new programs for experiencing the city at tremendous savings. These values represent a thank you to visitors who are contributing to the city's comeback from the events of September 11.

With **Paint The Town Red White & Blue**, American Express® Card members receive exclusive offers at individual hotels, Broadway shows, stores, restaurants, museums, attractions, and more through February 28. Present your American Express Card, mention the Paint The Town promotion, or show your free Savings Card to benefit from these savings. If you charge $250 or more with your American Express Card, stop in at the NYC & Company Visitor Information Center to

White & Blue





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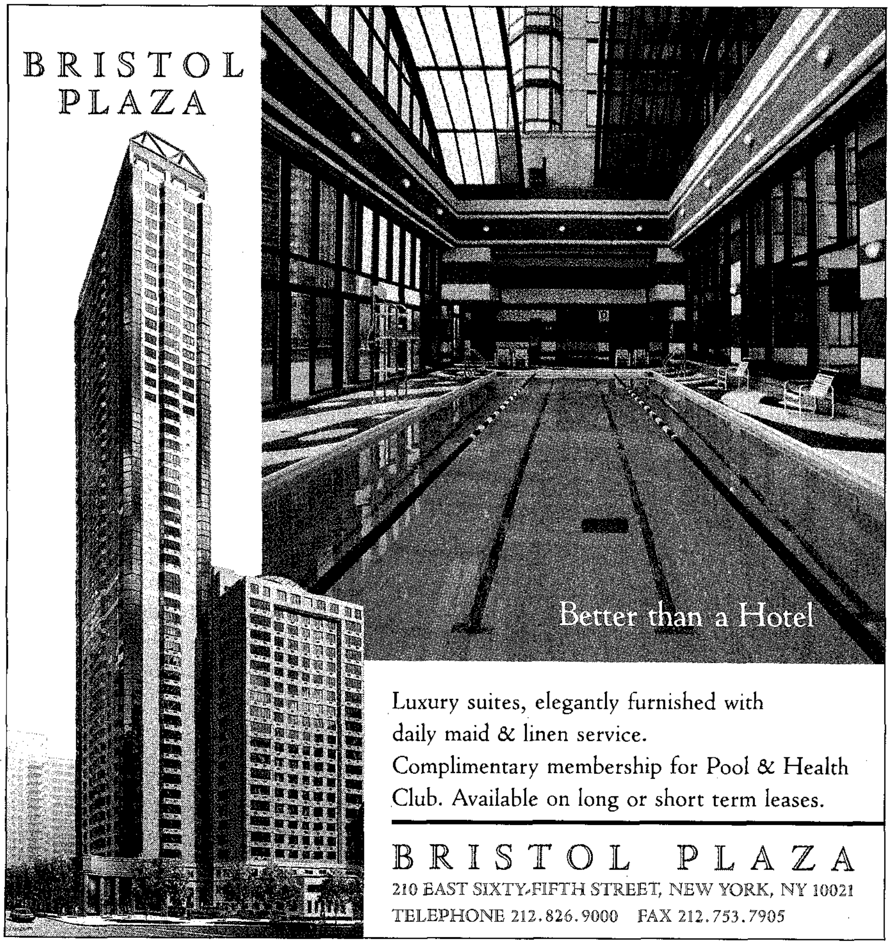
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- MELROSE NEW YEAR'S EVE PACKAGE: $125 per person inclusive of tax and gratuity. Includes a five-course dinner, party favors, and entertainment. Make reservations at Melrose restaurant: 650-4737.
- "WEEKENDS IN THE PARK" 2002: $570 per room for 2 nights. Fri. or Sat. night arrival, exclusive of tax. Includes deluxe room for two, tickets to The Metropolitan Museum of Art or the Guggenheim, and $100 dinner credit at Melrose.

Park Hyatt Washington:

- "WEEKENDS IN THE PARK" 2002: $498 per room for 2 nights. Fri. or Sat. night arrival, exclusive of tax. Includes deluxe room for two, plus sightseeing tickets, and $100 dinner credit at Melrose.

The Stanhope Park Hyatt New York, 995 Fifth Ave. at 81st St., 774-1234; Park Hyatt Washington, 1201 24th St., NW, Washington DC, 202-789-1234, 1-800-778-7477; www.parkhyatt.com.

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LOCATED IN THE HEART OF the Theater District, **The Muse** is a sophisticated sanctuary from the busy midtown scene. Inspired by the Muse, the nine daughters of Zeus who were the guardians of the song, dance, and theater arts, this lovely boutique property is New York's only AAA Four-Diamond Preferred Hotels & Resorts member.

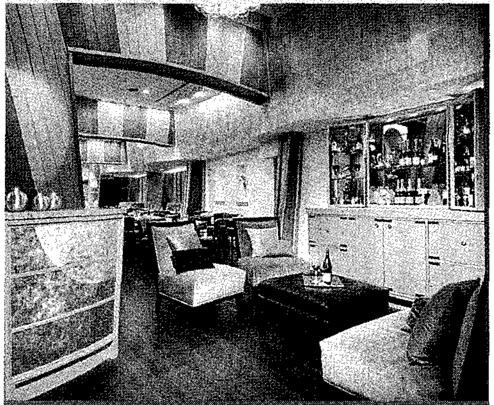
The Muse specializes in a unique brand of anticipatory service and provides 24-hour concierges. Instead of the usual check in, guests are invited to take a seat at the concierge desk. The same concierge manager will check you in, escort you to your room, and help you with any request, from restaurant reservations to theater tickets.

The Muse combines the best of contemporary design and historic New York-hotel architecture. The dramatic lobby features a 15-foot vaulted ceiling, a custom-patterned marble and granite floor, and comfortably overstuffed chairs and sofas. Guest rooms are spacious retreats complete with European bed linens, featherbeds and duvets, cozy robes, Philosophy toiletries, Baudelaire soaps, desks, and high-speed Internet access.

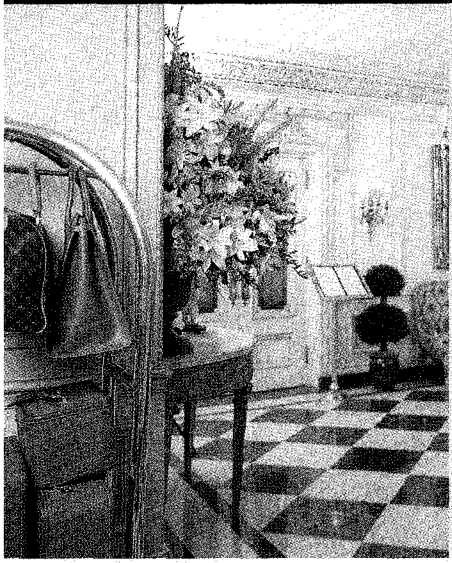
Dine at District, the hotel's David Rockwell-designed restaurant specializing in chef Sammy DeMarco's American cuisine with international accents. Or meet for cocktails at the intimate bar and lounge.

Call for special rates and holiday packages, including New Year's Eve.

The Muse, 130 W. 46th St. (between Sixth and Seventh avenues), 485-2400; www.themusehotel.com.



The Muse's hip new restaurant, District



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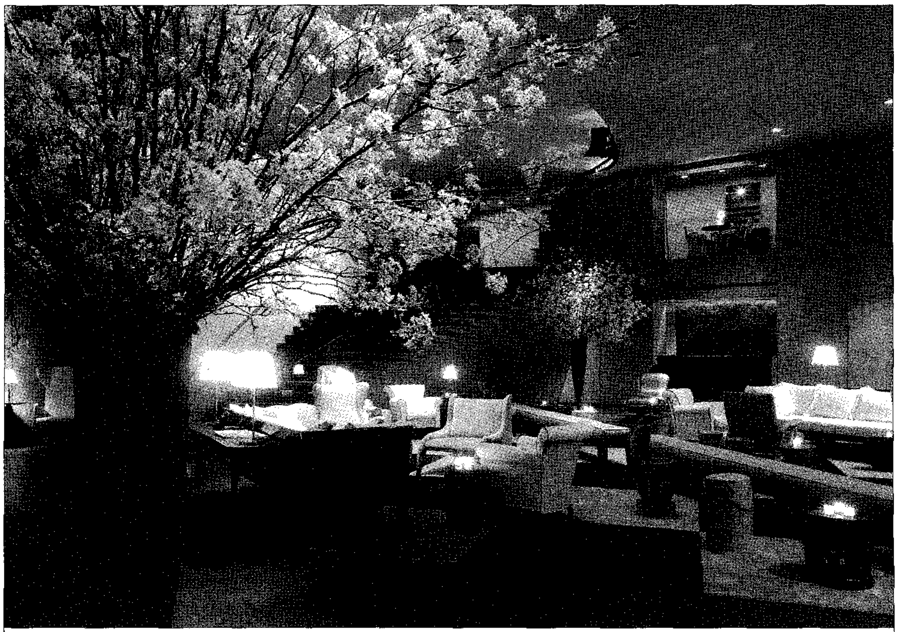

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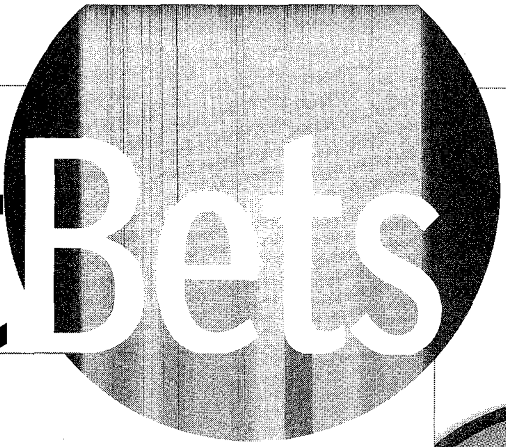
Best Bets



RIMA SUQI

Fringe Elements

Recycling an old outfit for New Year's Eve? Bebe has a bag to spice up anything from biker pants to ball gowns. Shown here, a velvety red bag with beaded fringe ($54) and a soft black leather bag with rhinestones ($69).

► **BEBE**
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805 Third Avenue, at 50th Street/212-588-9060
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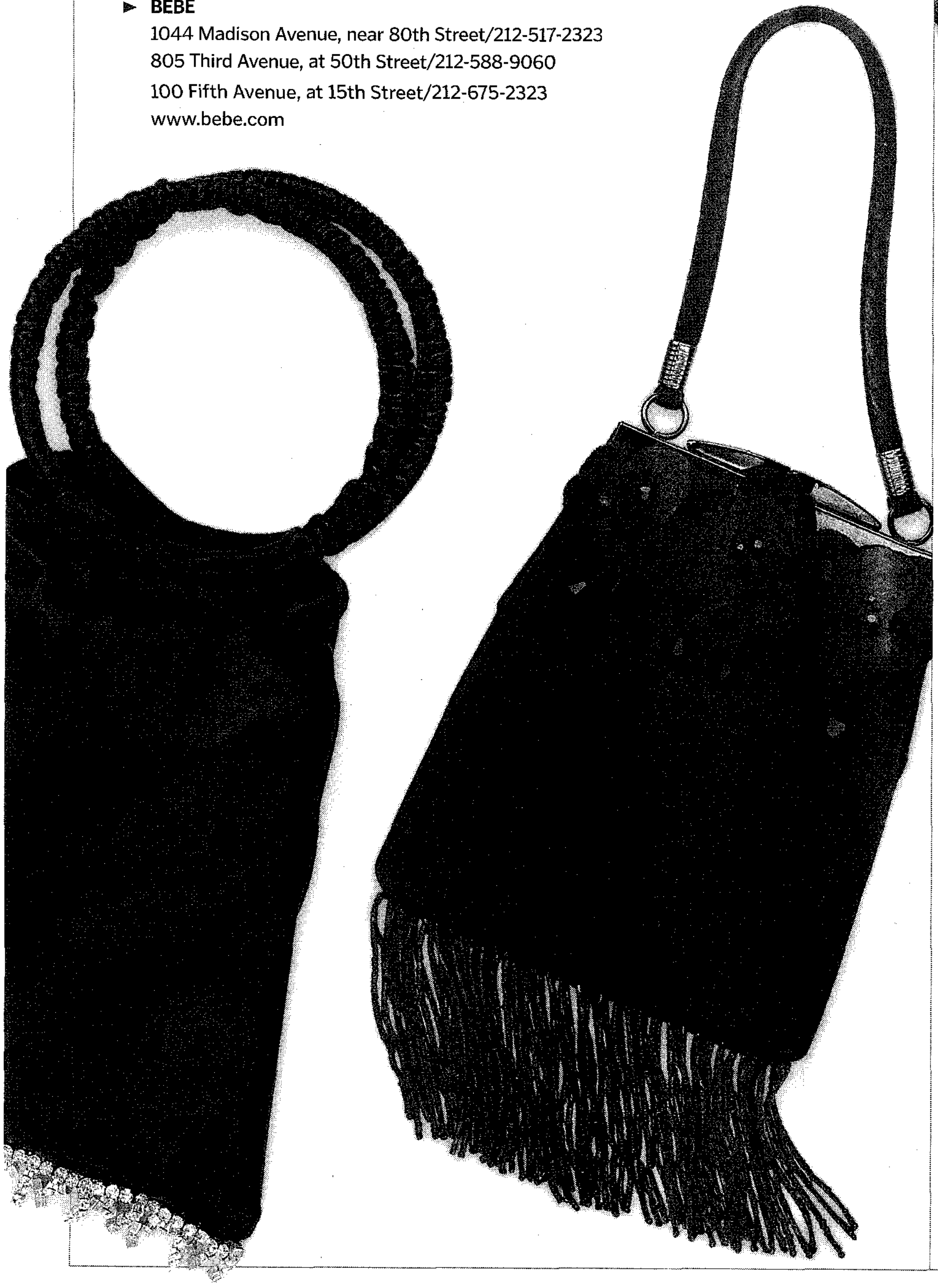
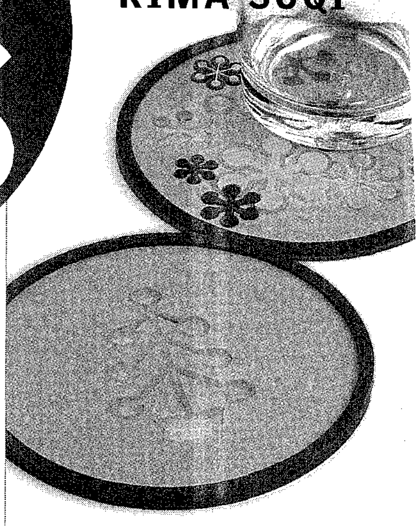


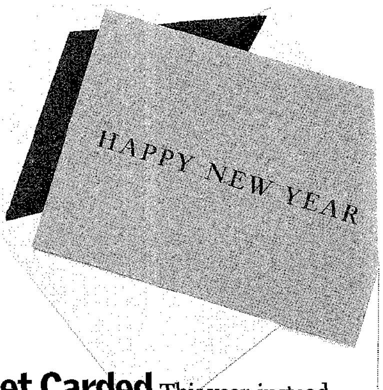


Steady Drinking

Holiday revelers can be tipsy, but these fun coasters will help keep their drinks (if not their hands) on the table. They're made of rubber and have fun but minimal Christmas-y graphics. Sold in a set of four ($15).

► **PAUL SMITH**
108 Fifth Avenue, at 16th Street
212-627-9770

► **SCAREDY KAT**
219 Fifth Avenue, Brooklyn
718-623-1839



Get Carded

This year, instead of a card with pictures of the kids, or the dreaded family newsletter, why not try something simple and old-fashioned? We like Nancy Sharon Collins's colorful New Year's cards. Four styles to choose from ($7 each).

► **SIGERSON MORRISON**
28 Prince Street/212-219-3893

PHOTOGRAPHED BY ERIC PIASECKI

Wipe That Thought

Fans of the Strip House can now take home more than their leftover steak. The restaurant's signature Frette napkins, designed by Carla Weisberg and emblazoned with a different kind of strip—in the form of shapely mud-flap girls—are now for sale ($25).

▶ **STRIP HOUSE**
13 East 12th Street/212-328-0000

Olympian Effort

The Stylus Epic Zoom 170 Deluxe by Olympus is a fully automatic 35-mm. camera that's weatherproof, can take panoramic photos, and has the most powerful zoom lens available in a point-and-shoot. It comes with a case, but the champagne finish is so stylish you'll want to show it off as is ($560).

▶ **WOLF CAMERA**
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▶ **CIRCUIT CITY**
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Brut Strength

Baffled by the bubbly selection at your liquor store? Surprise the snobs in your life with Montaudon Brut, a delicious champagne that's still relatively unknown. Aged three years in the bottle, it scored a whopping 92 points from *Wine Spectator* (about $30).

▶ **CANDLELIGHT WINES, LTD.**
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▶ **YORKSHIRE WINE & SPIRITS**
1646 First Avenue, near 85th Street/212-717-5100
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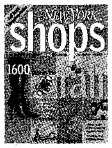

Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

No purchase necessary. A purchase does not improve your chances of winning. Entrant must be age 13 or above and a legal resident of the 50 United States and the District of Columbia. To enter, visit www.craftsmag.com and fill in the required entry information. Individuals may enter this sweepstakes by filling out the online form only once. More than one entry from any person or e-mail address will void all entries from that person or e-mail address. All entries must be received by February 28, 2002. Winners will be selected in a random drawing on or about March 5, 2002, under the supervision of Crafts magazine. Odds of winning depend on the total number of *entries areceived. Ten winners will receive a one-year subscription to* Crafts magazine. All taxes on prizes are the responsibility of winners. Winners will be notified by mail on or about March 19, 2002. Acceptance of a prize constitutes winners' permission to use their names, likenesses, cities and states, and to be photographed for advertising and publicity purposes without additional compensation except where prohibited by law. All federal, state and local laws and regulations apply. Void where prohibited by law. All entrants are bound by the Full Rules. For the Full Rules, see www.craftsmag.com.

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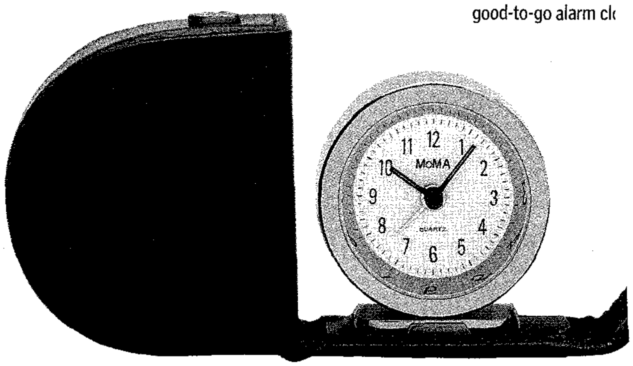
Sales&Bargains

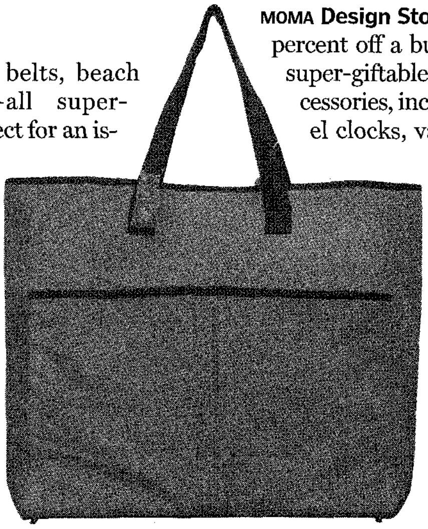


TIME CAPSULE: MO
good-to-go alarm cl

With just two weeks left till Christmas, you can't afford not to buy in bulk—or miss these present-packed sales. Here, cool gifts for everybody—and post-holiday salvation for *your* body.

Leigh Bantivoglio's sexy lingerie, Patch NYC bags, and Kristine Moore jewelry are at least 75 percent off retail. Lingerie is $15 to $45 (camisoles that were $230 are $45); bags are $25 to $45; jewelry is $25 to $65. 648 Broadway, near Bleecker St., suite 303 (212-420-9994); cash; Wed.-Thurs. 10-6; 12/19-12/20.

INCA's trendy bags, belts, beach mats, swimsuits—all super-bright, hip, and perfect for an island getaway—are 80 percent off ($5 to $80). 53 W. 36th St., suite 305 (212-967-5212); A.E., M.C., V.; Tues.-Fri. 10-6:30; 12/18-12/21.



DOUBLE MINT: A cheery two-pocket tote from INCA.

Nice House, which will close next month, is taking 25 to 50 percent off all its hip-but-lovable vintage and new home stuff (lamps, frames, vases, barware, etc.) ($2 to $294). 117 Perry St. (212-675-7509); A.E., M.C., V.; Mon.-Fri. 11-7, Sat. noon-7, Sun. noon-6; 12/17-1/12.

Central Park West Cashmere men's and women's cashmere scarves, sweaters, coats, and more are 70 percent off ($30 to $150). Safico USA, Inc., 242 W. 36th St., tenth floor (212-502-4040); A.E., M.C., V.; Mon.-Fri. 10-6; through 12/20.

Susan Michel and nine other jewelry designers are clearing sterling silver, gold, and gemstone pieces for 20 to 60 percent off ($50 to $3,000). 632 Broadway, near Houston St., sixth floor (718-591-3722); A.E., M.C., V.; Tues.-Wed. 11-7; 12/18-12/19.

Annabel Ingall's sale means 25 to 60 percent off her island-chic raffia and straw bags and hats, as well as festive wool, felt, fur, corduroy, and velvet styles from her winter collection ($30 to $120). 80 W. 40th St., seventh floor (212-719-4676); A.E., M.C., V.; Mon.-Fri. 9-6; 12/17-12/21.

MOMA Design Stores are taking 25 to 50 percent off a bunch of their very chic, super-giftable home and fashion accessories, including place mats, travel clocks, vases, and throws. Sale prices are $10 to $500. 81 Spring St. (646-613-1367) and 44 W. 53rd St. (212-708-9669); A.E., M.C., V.; call for store hours; 12/14-1/14.

The Designer Warehouse sale has clothes and accessories from designers like Donna, Calvin, Ralph, and Armani. New stuff comes in every day. Prices are 50 to 90 percent off ($20 to $500). Four locations; call 212-924-8533 for addresses; A.E., M.C., V.; Mon.-Sun. 11-9; through 12/29.

Mint is a Sag Harbor vintage-clothing store that fashion types swear by for weekend fixes of old YSL, Chanel, Pucci, and more. Here, you can get their stuff for 50 to 70 percent off ($50 to $1,500). 27 W. 24th St., suite 1105 (631-725-6468); A.E., M.C., V.; Tues.-Wed. 10-8; 12/18-12/19.

Daniel Cleary's clearing his sharp, mix-and-match menswear (in fabrics like boiled wool, Ultrasuede, and matte jersey) for at least 25 percent off ($20 to $200). 216 W. 18th St., twelfth floor (646-321-6050); A.E., M.C., V.; Mon.-Sun. noon-8; 12/30-1/6.

La Maison Moderne is closing in Januar and clearing all of the French home furnishings, lighting fixtures, pillows, and gif items in stock at 50 to 90 percent off (from $1 to $500). 144 W. 19th St. (212-691-9603); A.E. M.C., V.; Mon.-Sun. noon-8; 12/26-1/15.

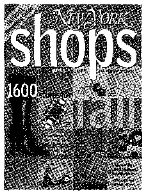
The Metropolitan Museum of Art Stores' holiday sale includes lots of fab holiday presents, plus ornaments and cards, all for up to 75 percent off ($8 to $368). Four locations; call 800-468-7386 for addresses; A.E., M.C., V.; 12/20-1/31.

1178 Designs has glass tableware, frames, boxes, lamps, and sculpture—all inspired by or imported from Southeast Asia. Prices are 50 to 75 percent off ($10 to $600). 775 Sixth Ave., at 26th St., second floor (212-929-5235); A.E., M.C., V.; Mon.-Sat. 1-7; 12/17-12/23.

Small Change has sweet uptown children's clothes—mostly imported items from France and Italy—for at least half off the regular prices ($7 to $250). 964 Lexington Ave., near 70th St. (212-772-6455); A.E., M.C., V.; Mon.-Fri. 10-5:45, Sat. 10-4:45, Sun. noon-4:45 (in December only); 12/26-2/2.

Gym Source is taking 20 to 60 percent off exercise equipment from top brands like Cybex, Trotter, and Nautilus—accessories, too ($36 to $3,600). For store locations and hours, call 800-GYM-SOURCE; 12/26-1/3. ■

SEND SALE ANNOUNCEMENTS TO: nymsales@primediamags.com four weeks before the sale starts or write to S&B editor, New York Magazine, 444 Madison Avenue, New York, NY 10022. For information, call 212-508-0570. Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newstands now. To order a copy call 800-496-7833 ($4.99 plus $2 shipping and handling).



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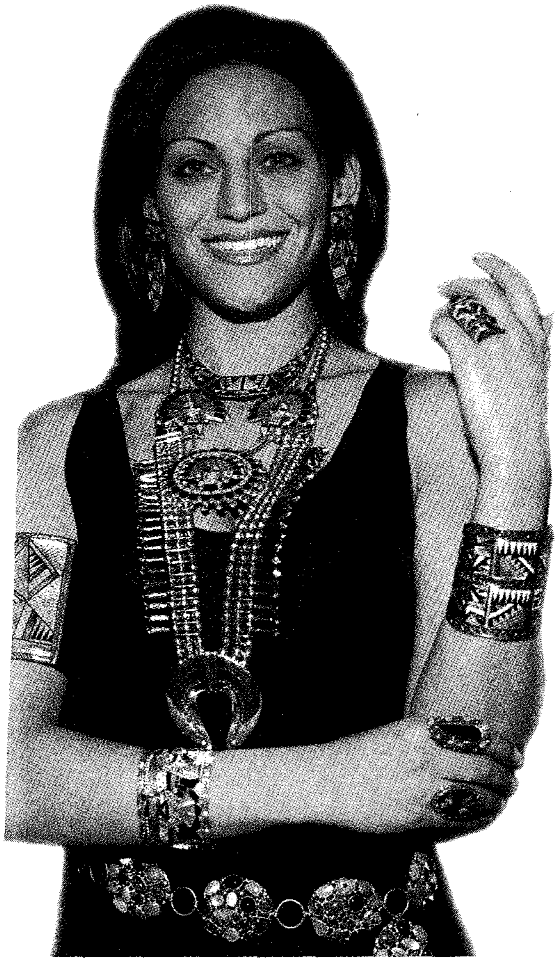

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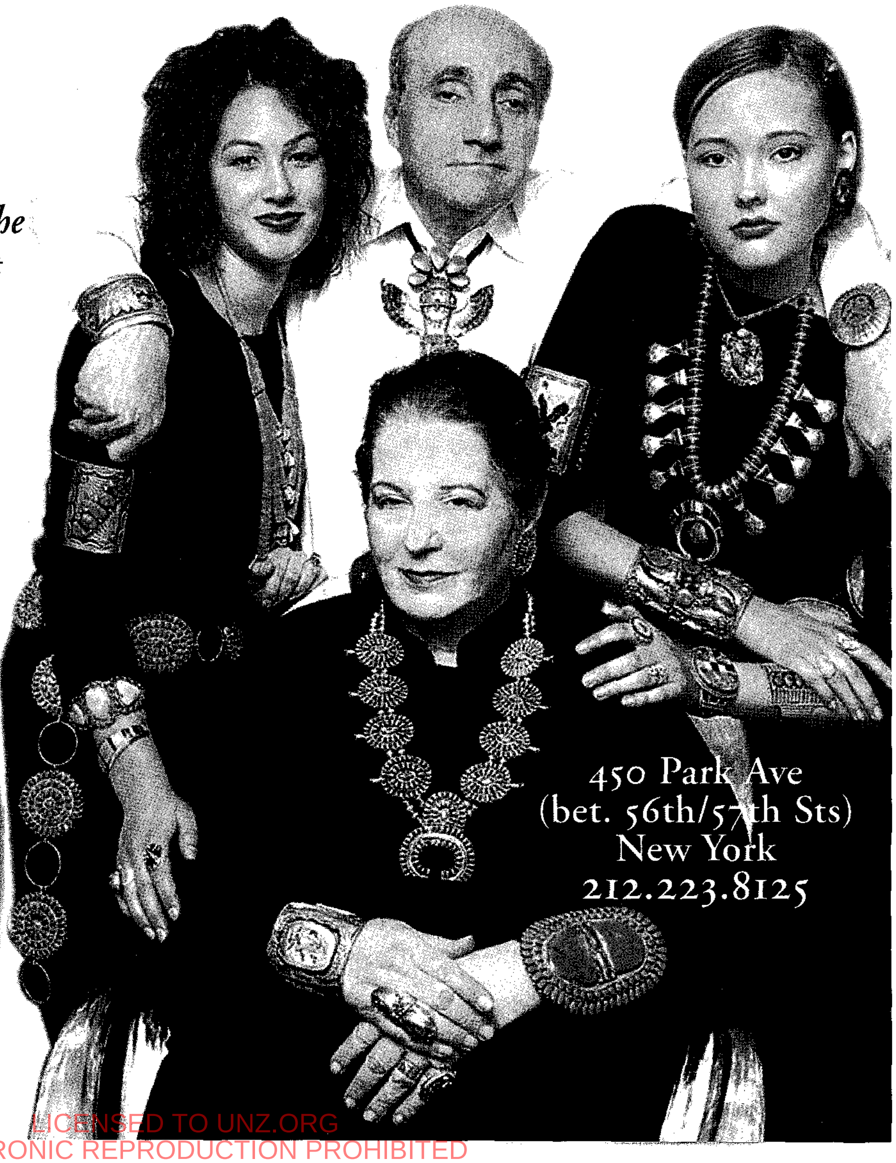

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Beauty

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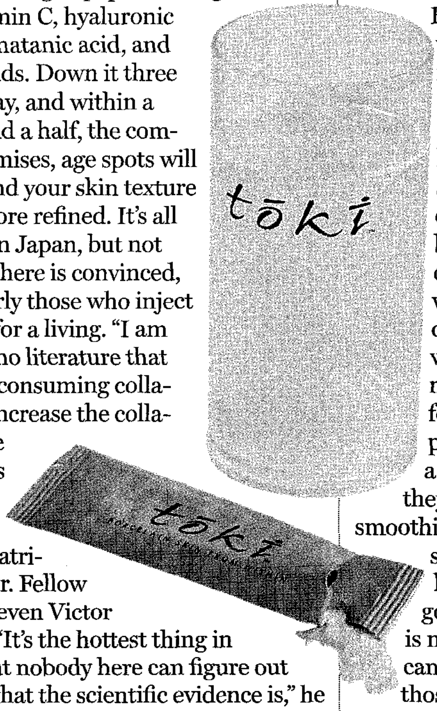


For the squeamish who don't want to be poked, prodded, or injected in order to put their best face forward, the Japanese have come up with a novel alternative: Toki, a powder that, when mixed with water, creates a pleasant-tasting (but slightly viscous) lemony drink that contains collagen peptide along with vitamin C, hyaluronic acid, dermatanic acid, and amino acids. Down it three times a day, and within a month and a half, the company promises, age spots will lighten and your skin texture will be more refined. It's all the rage in Japan, but not everyone here is convinced, particularly those who inject collagen for a living. "I am aware of no literature that says that consuming collagen will increase the collagen in the skin," says celebrity dermatologist Patricia Wexler. Fellow doctor Steven Victor concurs. "It's the hottest thing in Japan, but nobody here can figure out what the scientific evidence is," he says, sounding mystified. Putting Toki to the test will cost you a bit more than old-fashioned lemonade; it's $195 for a 60-day supply (call 1-888-AGELESS).

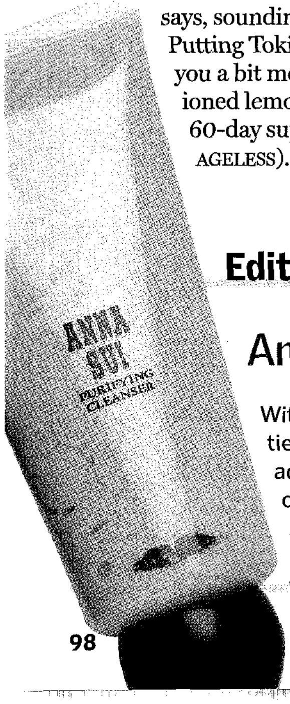
A New Ford Compact

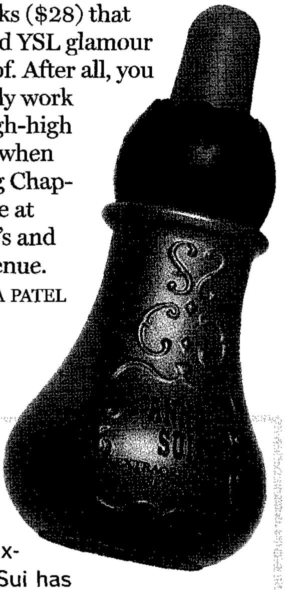
Designer Tom Ford's sharp, sexy Yves Saint Laurent ready-to-wear may be on every party girl's holiday-wish list, but the company's old shiny gold compacts are better suited to lunch at Le Bilboquet than whiling away the night at Bungalow 8. Now Yves Saint Laurent Beauté has introduced a sleeker alternative: chic black-and-brown compacts and tubes conceived by Ford and filled with new Ligne Intense powders and lipsticks (the first in what will be a growing line of new products). But don't be fooled by the collection's discreet packaging—the products may be a tad lighter than the old ones, but they're essentially the same skin-smoothing matte powders ($46) and shimmery jewel-toned lipsticks ($28) that good old YSL glamour is made of. After all, you can't really work those thigh-high lace-up boots when you're wearing Chapstick. Available at Bloomingdale's and Saks Fifth Avenue.

SHYAMA PATEL

Editor's Pick

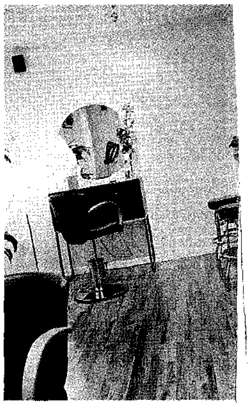
Anna Sui Skincare





With neon-bright colors that match her sixties-inspired fashions, designer Anna Sui has added a new roster of skin-care products to her beauty line. The cleansers, toners, serums, creams, soaps, and masks are tailored to seven different skin types and range in price from $16 to $25 per item (available at the end of the month in the Anna Sui SoHo boutique, 113 Greene Street, and at Sephora stores early in 2002).

Fly-Away Hair



Maybe it's recession chic, but a slew of uptown ladies, like Elizabeth Vargas, Adrienne Vittadini, and Fran Weissler, have been avoiding the Fifth-and-Madison beauty corridor and heading to a new salon just north of the Flatiron district. Butterfly Studio is owned by Catherine Scherwenka and Kattia Solano, who learned the secrets of luxe service as veterans of both Frédéric Fekkai and John Barrett salons (the name "Butterfly" seems to express their sense of freedom from the more established coiffuriers). The loftlike space is packed with homey touches—like a kitchenette stocked with fresh fruit, cheese, and wine—and plenty of pampering, including cold cucumber compresses after an eyebrow shaping, and house-made honey-lemon-and-sugar scrubs. Right now, we appreciate any bonuses we can get (15 East 30th Street, suite 202; 212-685-8822).

PHOTOGRAPHS: CLOCKWISE FROM TOP, ERIC PIASECKI; PATRICK RYTIKANGAS; ERIC PIASECKI (2).

EVYN AUCOIN

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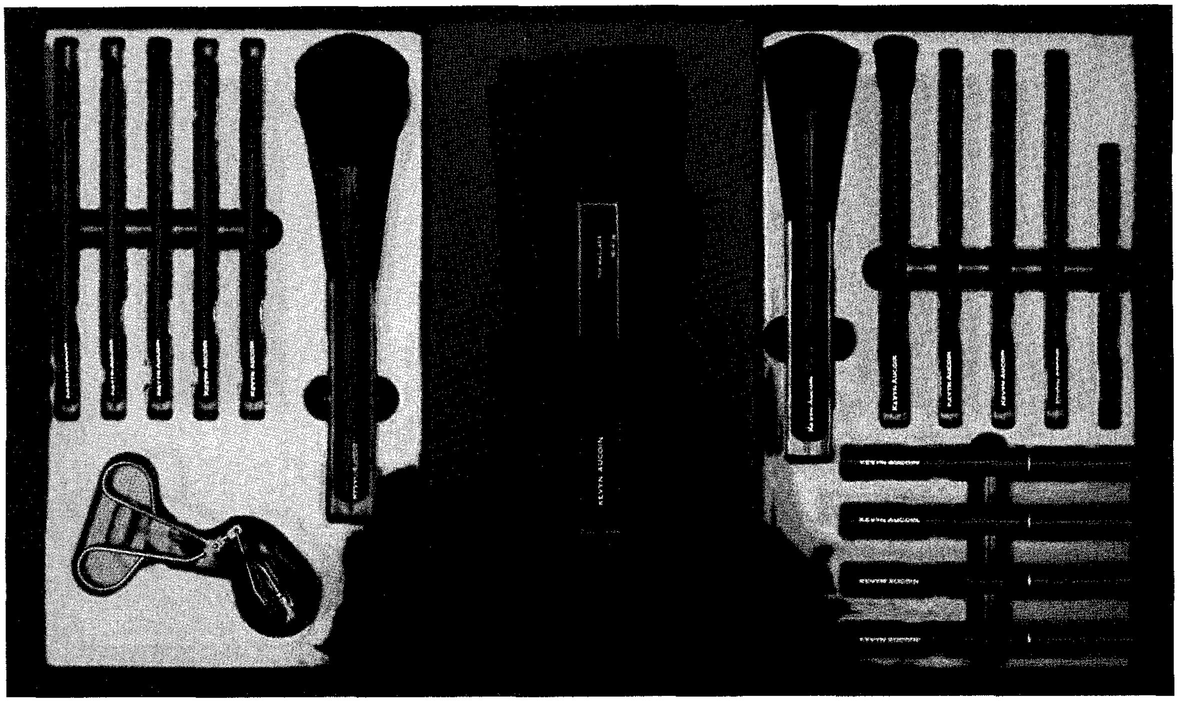

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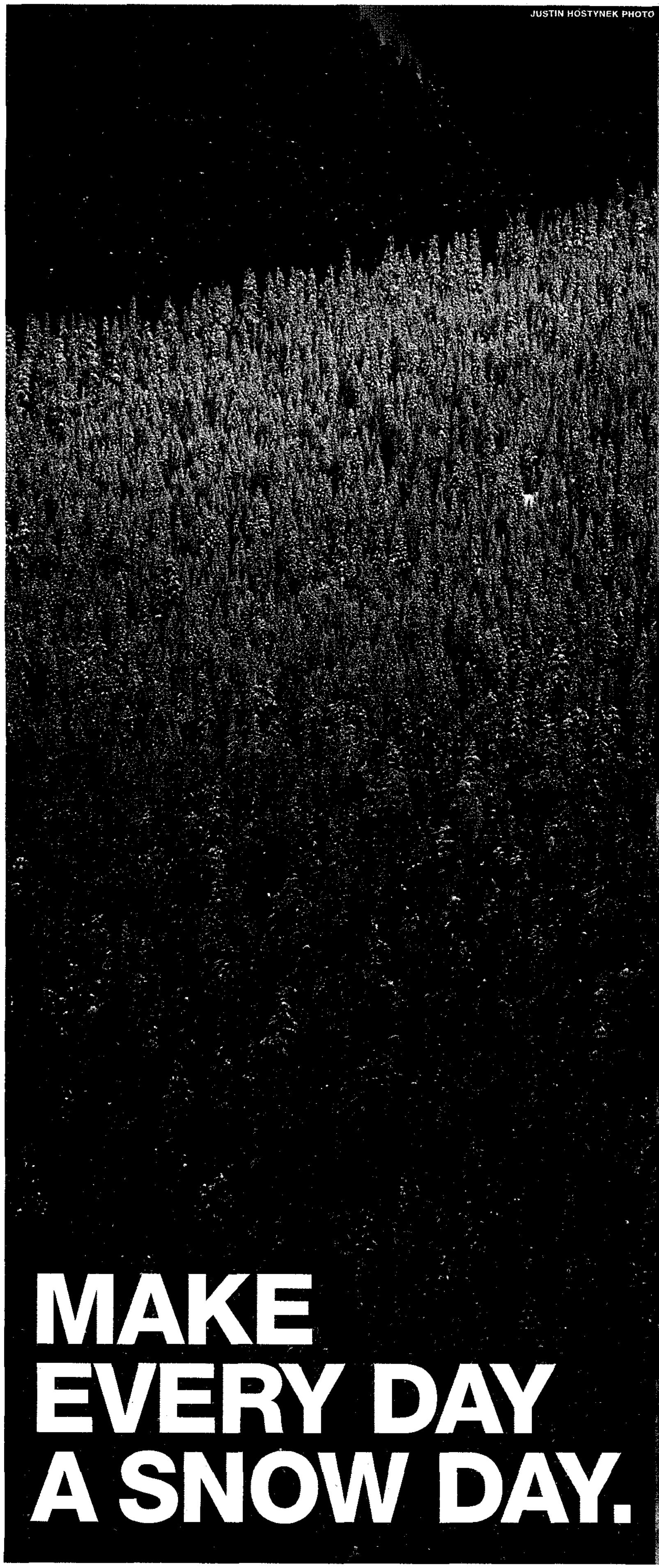
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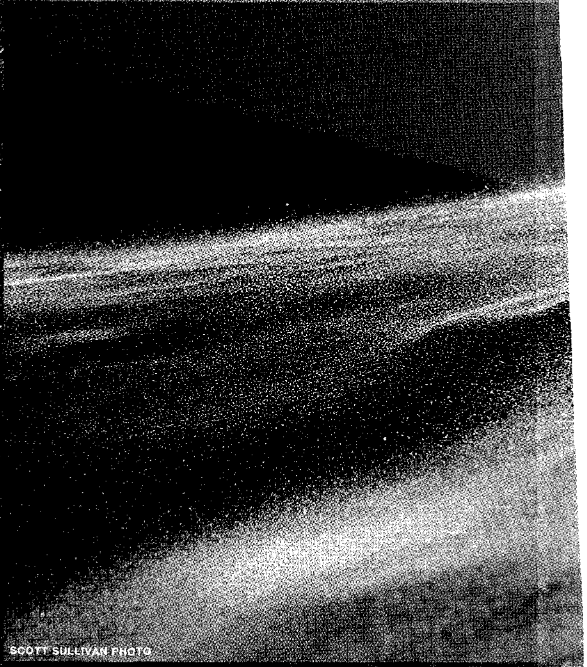
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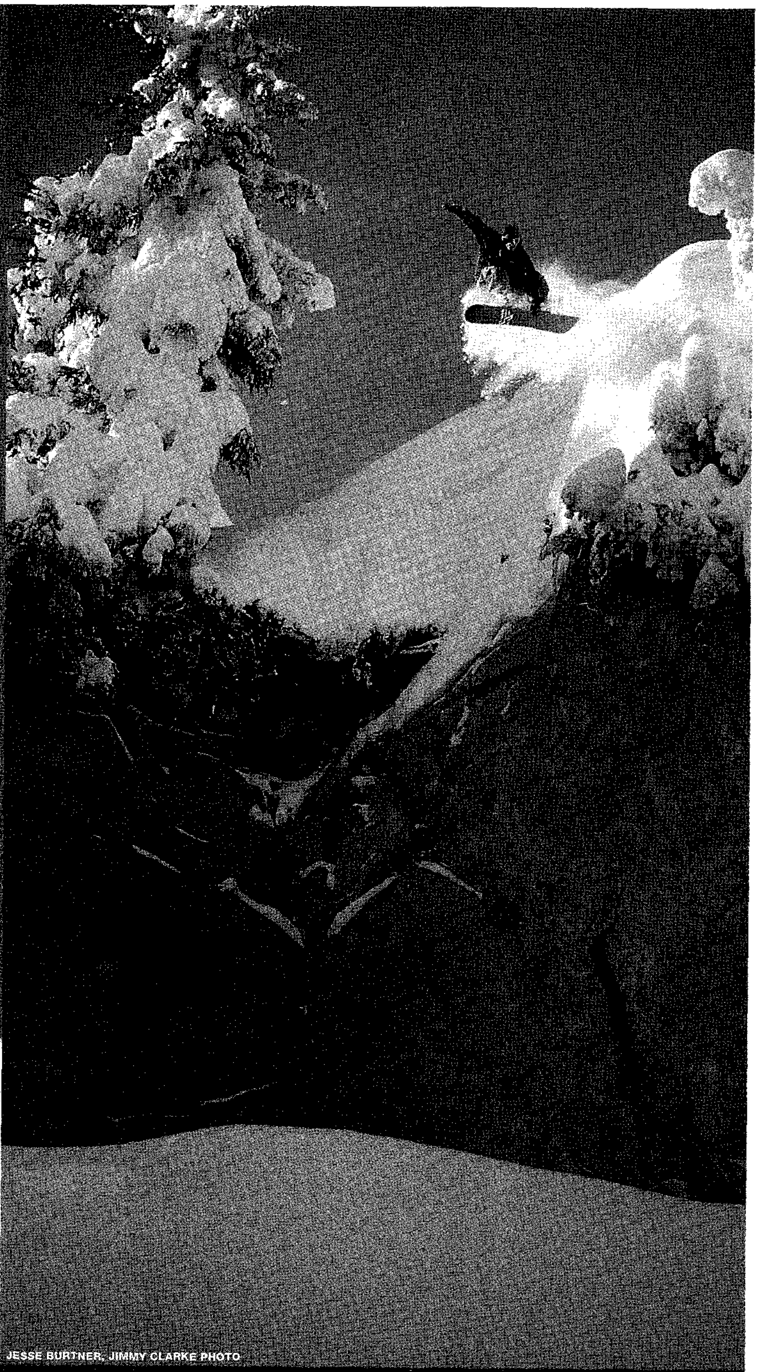

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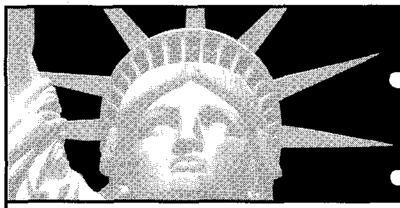

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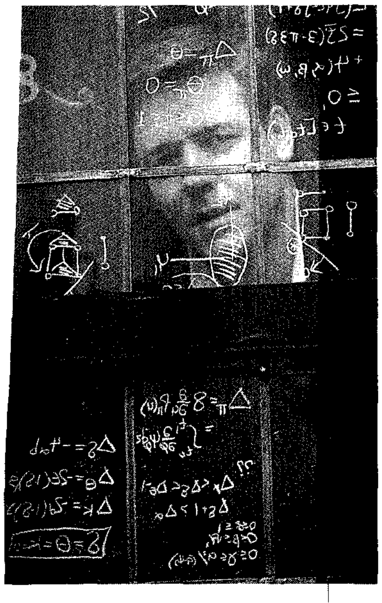

BLAME IT ON THE BRAIN Russell Crowe in *A Beautiful Mind.*

MOVIES

A Beautiful Mind

Russell Crowe probably thinks playing a mathematical genius suffering from schizophrenia will equal an Oscar nod—and we're afraid that his logic adds up. Playing Nobel Prize winner John Forbes Nash Jr., Crowe ably provides the theorems and word salads; Ron Howard directs. **(Opens December 21; see listing, page 133.)**

THEATER

A Christmas Carol

Patrick Stewart's acclaimed solo spinning of the Dickens classic returns after a seven-year absence, with Stewart playing everyone from Scrooge (furrowed brow) to Tiny Tim (puppy-dog eyes). **(December 24 through December 30; all proceeds donated to charity; see listing, page 143.)**

NIGHTLIFE

The Strokes

The Strokes' grungy, lo-fi *Is This It* has been universally praised by critics as the rock album of the year (including us—see the *New York* Awards, page 50). Check out what the self-consciously scruffy New York boys can do in Harlem on New Year's Eve. **(December 30 and December 31 at the Apollo Theatre; see listing, page 160.)**

CLASSICAL MUSIC

Klezmer Conservatory Band

Orchestral concerts rarely provoke audience members to romp and stomp in the aisles, but Klezmer Conservatory Band—with its infectious blend of jazz, folk, and Jewish classics—is an exception to the rule. Hear why this old-world tradition is enjoying a comeback when the band swings into town for one evening only. **(December 23; see listing, page 159.)**

RADIO

Toast of the Nation

WBGO provides the jazz soundtrack to your New Year's party: Starting at 9 P.M., the live broadcast jumps from venue to venue, East Coast to West. The midnight segment (New York time) comes live from the storied basement stage of the Village Vanguard. **(88.3 FM; see listing, page 162.)**

RESTAURANTS

Special Kwanzaa Dinner at Mekka

The African-American harvest holiday inspired chef Mark Cain's special menu at this Avenue A restaurant. Highlights include chicken Yassa, a spicy holiday tradition from Senegal, and samaki wa kupaka, an East African grilled-fish dish swimming in coconut milk, tamarind, curry, and cayenne. **(December 26; call 212-475-8500 to reserve.)**

ART

The Metal Party

It's not debauchery—it's art. This restaging of a 1929 bash at the Bauhaus is a participatory installation in which guests are wrapped up in Mylar costumes and invited to stare at shiny things. It's all artist Josiah McElheny's happening. Bring refrigerator magnets and cause havoc. **(Through January 13 at Brooklyn Front, 126A Front Street; call 212-980-4575 for details.)**

ALL TOMORROW'S ARTIES The Strokes play the Apollo on New Year's Eve.

TOP five

Chinese-Food-and-a-Movie Evenings

Since time immemorial, the Chosen People have observed one December 25 custom: mu-shu chicken and a trip to the talkies. For every family subset, here's a way to have yourself a *haimish* little Christmas night. (See page 138 for theater information.)

1. The Hard-to-Please

It's tough to go wrong with Michael Tong's Shun Lee, itself a tradition and just a dumpling's toss from Lincoln Square. **(Shun Lee, 43 West 65th Street, 212-595-8895; Sony Lincoln Square, 1998 Broadway, at 68th Street.)**

2. The Intelligentsia

Trouble pleasing your family's turtlenecked set? Their highbrow cred will be safe at the Angelika, conveniently close to Kelley and Ping's fashionable Pan-Asian food. **(Kelley and Ping, 127 Greene Street, 212-228-1212; CC Angelika Film Center, 18 West Houston Street.)**

3. The Somnolent

For something authentic, try Grand Sichuan, where there's enough chili to jolt you back to life even after the third *Harry Potter* viewing. **(Grand Sichuan International, 229 Ninth Avenue, at 24th Street, 212-620-5200; Clearview's Chelsea, 260 West 23rd Street.)**

4. The Out-of-Towners

The crowds in Times Square and roisterous Ruby Foo's will make you feel like you've seen a movie even if you don't make it to the theater. **(Ruby Foo's, 1626 Broadway, at 49th Street, 212-489-5600; AMC Empire 25, 234 West 42nd Street.)**

5. The Vegetarians

If your kids, home from college, not only keep meat and dairy separate but have forsworn both, visit the surprisingly good (if not exactly classic) Zen Palate, and avoid a holiday sermon. **(Zen Palate, 34 Union Square East at 16th Street, 212-614-9291; UA Union Square, Broadway at 13th Street.)**

TIMOTHY HODLER

PHOTOGRAPHS: TOP, ELI REED; BOTTOM, COLIN LANE.

MOVIES PETER RAINER

Magical Mystery

Robert Altman's *Gosford Park* is a high-minded whodunit with heart; Michael Mann's *Ali* hits hard but loses the man behind the myth.

FORGET THE PREENING PARADE of celebrities in *Ocean's Eleven*. For a *truly* stellar cast, the movie to see is Robert Altman's *Gosford Park*. The luminaries in his new film don't simply strut their stuff and act cool. Instead, they give themselves over to their roles with the kind of simultaneous practiced care and abandon that only actors with full faith in their director would dare attempt. As with many of Altman's large-scale ensemble pieces, *Gosford Park*, set at an English country estate during a drizzly November weekend in 1932, is a love affair between performer and filmmaker. The director shows off his ardor by eliciting from his actors aspects of their gifts that they themselves may not have known they had.

What is unusual, and most surprising, about *Gosford Park* is that, although it teems with characters, it isn't yet another Altman "party." Many of us, including perhaps Altman himself, have had enough of those shindigs: For every masterpiece like *Nashville*, there were three that looked to be far more entertaining for the on-set caterer than for the audience. A bigger surprise is that even though the film, in its particulars, is a whodunit of the Agatha Christie variety, Altman is not, for a change, overtly subverting a genre. What he and screenwriter Julian Fellowes (working from an idea by Altman and Bob Balaban) do is not so much upend a form as deepen it (which in the end amounts to the same thing). *Gosford Park* delivers the nuts and bolts of the murder-mystery-in-a-country-estate plot while providing much richer satisfactions. Altman is a supreme artist-joker, and the jest this time is that the most American of film directors has given us a finely wrought British whodunit with the emotional layering of a first-rate novel.

DRAWING-ROOM DRAMA: Stephen Fry and Kristin Scott Thomas.

Gosford Park
Directed by Robert Altman; starring Maggie Smith, Alan Bates, Michael Gambon, and Helen Mirren.

Ali
Directed by Michael Mann; starring Will Smith and Jamie Foxx.

The Lord of the Rings: The Fellowship of the Ring
Directed by Peter Jackson; starring Elijah Wood, Ian McKellen, and Liv Tyler.
See Movies listings for details.

Altman introduces his characters with a deft insouciance. Through all the cross talk and verbal throwaways, we still register exactly what he wants us to see and hear. His approach takes some of the starch out of the standard murder-mystery form, where red herrings are provided every quarter-hour for our delectation and everything seems to be set up purely for the sake of puzzlement. The pleasures of gamesmanship are certainly apparent in *Gosford Park*; it's just that the game isn't the final meaning of the drama but only its starting point.

Sir William McCordle (Michael Gambon), the estate's owner, is the obvious candidate to be offed: During an extended stayover for a shooting party, there are any number of invited guests, relatives, and servants who have reason to do him in. McCordle is so rancorously full of life that it seems only fitting he should be the target of these pinched, decorous people. The full playlist of characters is too voluminous to be itemized—you'd need a flow chart to track who everybody is in relation to everybody else—but a few of the standouts include, downstairs: Helen Mirren (in the film's most beautiful performance) as head housekeeper and Eileen Atkins as Mrs. Croft, who runs the kitchen; Alan Bates, as the impeccable head manservant, with hair that seems bootblacked; Derek Jacobi as Sir William's valet and Clive Owen, croupier-cool, as a visiting lord's valet; and Emily Watson as the head housemaid, who is having an affair with Sir William that actually seems as much about love as exploitation. Upstairs, there's Kristin Scott Thomas's Lady Sylvia, wife of Sir William and an ineffable snoot; Jeremy Northam's Ivor Novello, the real-life English matinee idol who croons darling ditties at the piano with unembarrassed panache; and Maggie Smith as Lady Sylvia's aunt Constance, for whom desiccation seems the height of style. (She calms her eyelids with cucumber slices and tut-tuts about how the color green is "difficult.") Bob Balaban plays a friend of Novello's who's also the Hollywood producer of Charlie Chan movies; he's preparing *Charlie Chan in London* while at the estate, providing a pulp counterpoint to the elegant drawing-room murder scenario.

PHOTOGRAPH BY MARK TILLIE.

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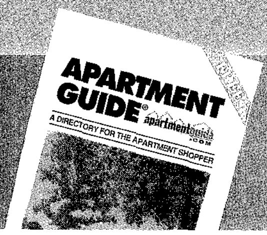
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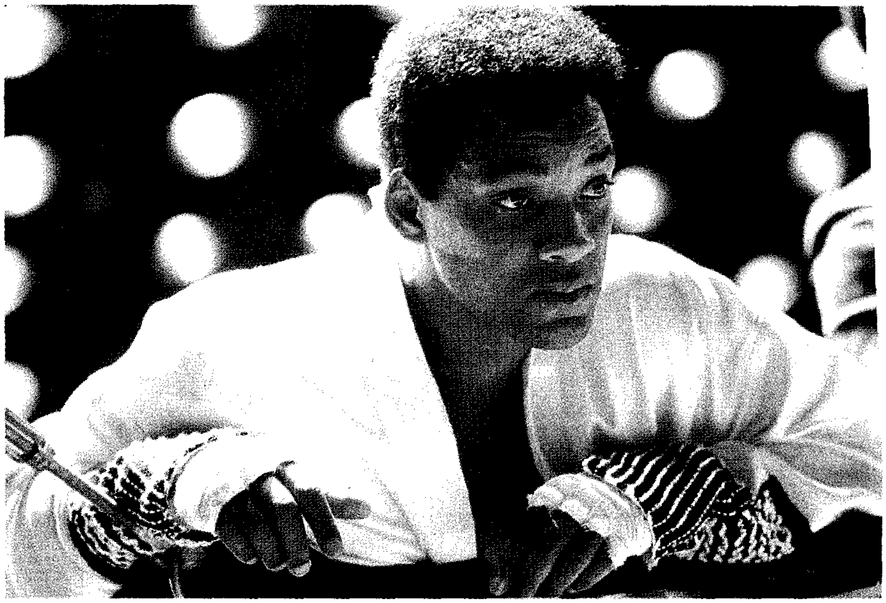

TRIUMPH OF THE WILL: Will Smith in *Ali.*

In its broadest outlines, *Gosford Park* is a comedy of manners, but Altman doesn't punch up the disparities between upstairs and downstairs. Instead, he intricately outlines the inner workings of the estate and allows the class meanings to arise from the material. And so, for example, we see how the seating arrangement of the gentry in the dining room, with its carefully orchestrated positions of power, is replicated in the servant's eating quarters, with the head butler presiding at the head of that table. The film is ostensibly shot from the help's point of view—we're rarely taken upstairs without a servant in attendance—but the world before our eyes is shown whole and without rancor.

In the past, Altman has sometimes demonstrated a livid flair for condescension in his social canvasses—*A Wedding* or *Health*—but he brings an equable, accepting temperament to *Gosford Park:* It's one of his most emotionally generous achievements. We don't need to be told that the way of life on view is both stifling in its class demarcations and oddly, sadly beautiful, or that this world will soon vanish like the vaporings of Empire. The murder in this film closes out not only a life but an era.

Ali, DIRECTED BY MICHAEL MANN AND STARRING Will Smith, purports to be about more than Muhammad Ali or boxing. It's meant to be taken as a full-scale portrait of growing up black in America. Nothing if not ambitious, it spans the period between 1964, when Ali—then Cassius Clay—beat Sonny Liston for the heavyweight title, through 1974, when Ali regained the title from George Foreman in Zaire after being barred from fighting for refusing induction into the Army during the Vietnam War. What with Ali's involvement in the Nation of Islam, the assassination of Malcolm X, and Ali's several marriages—not to mention Howard Cosell's toupee—this is a lot of ground to cover.

Biopics, however panoramic in scope, usually boil down to a greatest-hits collection, and *Ali,* for all its Michael Mannerist longueurs and high-flying stylishness, is no exception. (Ali's training jog through the streets of Kinshasa, Zaire, practically turns into a production number.) What are we getting from *Ali* that we don't already know? The documentary *When We Were Kings,* which covers the Foreman fight, was an unmatchable album of Ali the athlete and avenging trickster. Such writers as Norman Mailer, David Remnick, and Wilfrid Sheed have given us Ali in all his shimmering contradictions; you get more of a sense of the totality of the fighter from these writers than you do from anything in Mann's movie, which presents Ali as a righteous Everyman who refused to play by the rules of white society, or, really, of any. Will Smith makes a dynamic Ali—he sounds like him and moves like him, both in and out of the ring—but he's unrelentingly feral. Even when he's taunting his opponents or Howard Cosell (Jon Voight, entombed in heavy makeup), his Ali is never far from rage.

Mann, who co-wrote the script with Stephen J. Rivele, Christopher Wilkinson, Gregory Howard, and Eric Roth, is caught in a conceptual bind: He wants to show an Ali who is brutally unyielding in his determination to be his own man—a son-of-a-bitch Raging Bull on the world stage—and yet

PHOTOGRAPH BY FRANK CONNOR.

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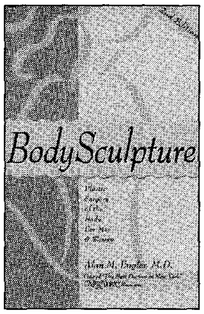

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Mann isn't immune to hagiography. It's understandable conflict. Ali, after all, mo so than just about anyone of his generatio really *did* contain multitudes. He could amazingly cruel and race-baiting to boxe like Floyd Patterson or Ernie Terrell or Jo Frazier who tried to cross him; he could als exalt the everyday with his exploits. Ultimately, Ali is a far more complex creatur than this movie allows for. Mann shows us fighter whose character seems to come out o his very physicality, but missing here are th kind of humanizing insights—any sense o the fear behind the boxer's bravado, for example—that might lift Ali out of the history books or the sports pages and into the realm of common experience. Even resistance leaders occasionally let their guard down. The Ali in this movie never really does.

BEFORE COMMENTING ON **The Lord of the Rings**, let me admit up front that J.R.R. Tolkien means about as much to me as Lord of the Dance, and Frodo could just as well be Toto (or Fredo). That said, Peter Jackson's movie of the first book of Tolkien's trilogy, *The Fellowship of the Ring*, is smashing for much of the way; as a piece of fantasy moviemaking, franchise-style, it beats the bejesus out of *Harry Potter*. Years ago, Jackson made, among other sicko cheapies, *Dead Alive*, the funniest and yecchiest gross-out movie ever made; in a sense, all of his movies, including *Heavenly Creatures*, are horror films: They're about the repulsiveness of fear. In that spirit, *Lord of the Rings* is horrifically imaginative, with imagery and (a few too many) computer-generated effects that are closer in scope to, say, Fritz Lang's *Metropolis* than to *The Mummy* and most of what passes for scare pictures these days.

The cast includes Ian Holm as the hobbit Bilbo Baggins, Elijah Wood as his cousin Frodo, Ian McKellen as the cascadingly white-bearded wizard Gandalf the Gray, Christopher Lee (whose eyebrows still thrill) as Saruman, and Cate Blanchett as the elf queen Lady Galadriel. All these actors seem to have been chosen to blend in with the gnarly, paradisiacal visuals; they're artworks all on their own. Even the film's absurdities—such as the way Liv Tyler's radiant elf Arwen speaks Elvish as though it were some kind of pidgin Finnish—are endearing. But things eventually wear down; Jackson piles on so many escapades that the film turns into a riot of splatter. Tolkien completists won't find any of this overkill, but for those uninitiates among us, *less is more* is still a dictum worth heeding. ■

Peter Rainer's reviews can be read online at www.nymetro.com/archive/rainer.

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Moor Is Less

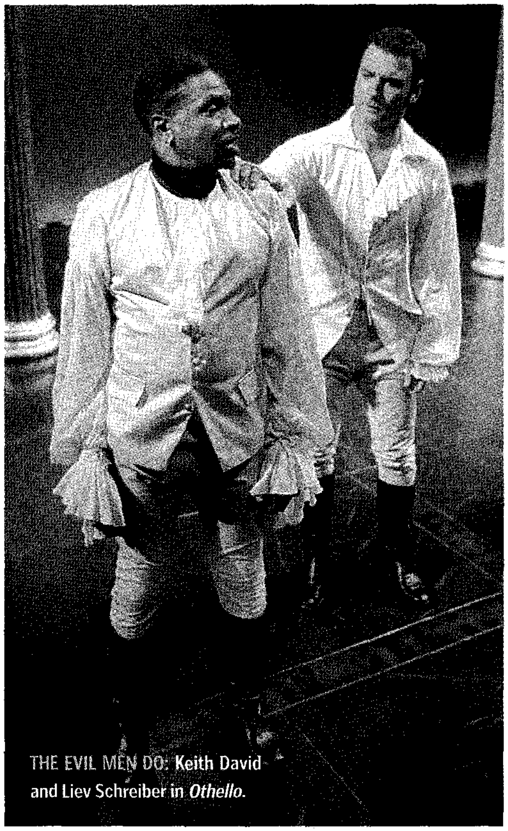
A revival of *Othello* at the Public is undone by Liev Schreiber's overpowering Iago. What do women want? Why, John Leguizamo, according to John Leguizamo.

WHAT A CHANCE FOR timeliness was missed by Doug Hughes's staging of **Othello**! By reducing the play to domestic drama (which on one level it is), the Public Theater has deprived it of its political and metaphysical half: the war between civilized goodness (Venice, Christianity, order) and barbarous evil (the Turks, treachery, chaos). That may have cut too close to the bone and required a larger, grander production than the impoverished one here. But how sad to see a shatteringly relevant historical and philosophical clash shrunk to a chamber piece of mere personal conflict, and even that poorly executed.

The casting of the principals demands a keen aesthetic sensibility. Whereas it is right to give nearly central importance to Iago, he should not physically dominate Othello, yet the hulking Liev Schreiber as Iago does precisely that. By making Iago smaller and physiognomically more trustworthy, the power of unperspicuous, insidious evil is more graphically highlighted. Othello, though decently acted by Keith David, needs to be of more heroic stature, more purblind nobility, and, eventually, of more pitiable, poetic grandeur than mere competence can summon. An even greater problem is Desdemona, surely the most demanding female role in the Shakespeare canon, a role of feminine *and* human perfection, neither of which the visually and histrionically ordinary Kate Forbes can approximate.

It is a costly mistake to have a Roderigo (Christopher Evan Welch) more interesting than Cassio (Jay Goede); to turn Lodovico (Dan Snook) into an immature and prissily spoken hunk; to cast an Emilia (Becky Ann Baker) who looks more like Iago's sexless aunt than his jealousy-provoking wife; and to give us a Bianca (Natacha Roi) more desirable than Desdemona.

Schreiber does wring a good deal out of Iago, but much of it is literally and figuratively misdirected. Although lechery for Desdemona may be a minor cause of his intrigues, directing him to clasp, cradle, and fondle her consolingly is socially and dramatically unacceptable. And the final image of Iago—already reduced to cowering from a mighty blow of Othello's Notung-like sword—left standing tall above the three corpses of his making is absurd. What's called for is his being dragged off to punishment. For him to start twitching in what looks like remorse as the lights go down is even more preposterous.



THE EVIL MEN DO: Keith David and Liev Schreiber in *Othello*.

Othello
Staged by Doug Hughes, starring Keith David and Liev Schreiber.

Sexaholix
Starring John Leguizamo. See Theater listings for details.

JOHN LEGUIZAMO'S LATEST ONE-MAN show, **Sexaholix . . . A Love Story**, is indeed a love story—that of Leguizamo for himself. You can mine your life as a source of jokes, but let them not be the very ones from your previous shows, forced into greater ridiculousness through hectic exaggeration. And does it not behoove a humorist to see, occasionally, beyond his nose?

Beware the word *love* scattered about in autobiographical titles or subtitles. The wealthy seldom talk about money; the beloved feel no need to advertise it (there are exceptions, of course, but fewer than you might think). Leguizamo talks about himself and his grandfather, a twisted kind of love; himself and his father, a brutish kind of love (if that); himself and an older woman, who brought out his sexual proficiency; himself and his ex-wife, whom he misogynistically ridicules; himself and his *wonderful* live-in girlfriend, a boastful love; himself and the two adorable kids she bore him, a slobbering love. What shines through all these is a tender self-love.

The show's mental level is encapsulated in Leguizamo's repeated yelps—"Ak . . . ak . . . ak," etc., at the audience, which ecstatically echoes in unison, "Ak . . . ak . . . ak," etc. Typical is this exchange between a chum and our hero: "Are you still attached to your mother's dick?" "Don't you ever talk like this about my mother's dick." The real interest in a Leguizamo show lies—or, rather, jumps about—in the audience, whose behavior may not quite match that of stampeding soccer fans, howling rock-concertgoers, or born-again tent testifiers, but partakes of all three. Where it does not belong is a theater. ■

John Simon's reviews can be read online at www.nymetro.com/archive/simon.

PHOTOGRAPH BY MICHAL DANIEL.

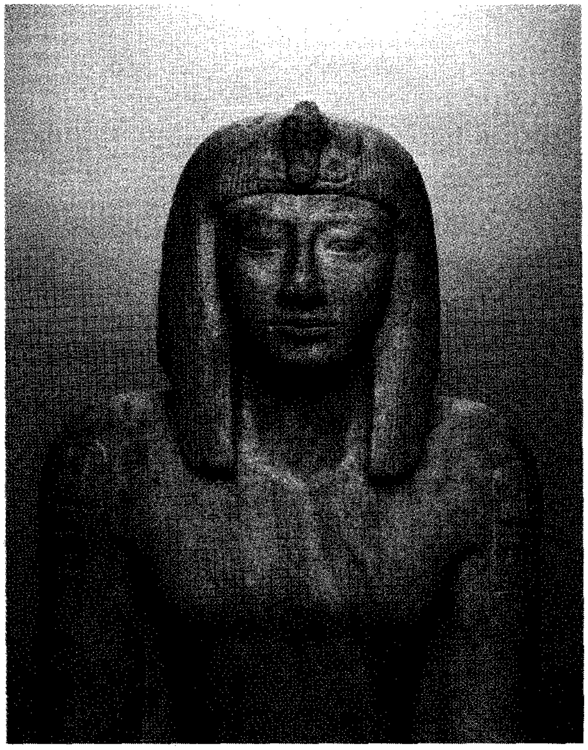
ART MARK STEVENS

Mass Appeal

Striking exhibits of ancient art from Egypt (at the Brooklyn Museum) and Easter Island (at the Met) point up something missing from contemporary art: *weight.*

THE PROFOUND WEIGHT OF Egyptian art can enthrall the contemporary mind, making modern work look light-fingered and fickle by contrast. No modern building—however high or large—appears as massive as the pyramids. No depiction of the human figure seems as stable or unmoving as the statues of the pharaohs, whose gaze remains fixed upon eternity. The lively Egyptian reliefs become inseparable from the stone upon which they are carved; even the jewelry has a tangible heft. Egyptian art has such gravitas that it seems to slow time itself, retaining a fundamentally unchanged character over millennia.

Unfortunately, presentations of Egyptian art often look musty, cluttered, or merely archaeological, which diminishes the sublime sensation of weight. **Eternal Egypt: Masterworks of Ancient Art From the British Museum**, which opened recently at the Brooklyn Museum of Art, does not suffer from these typical problems—it conveys the underlying power of the tradition. Organized in Brooklyn by Edna R. Russmann, the exhibit of almost 150 works is not excessively large, yet it covers about 3,500 years—an extraordinary panorama. The objects themselves vary greatly in size, from colossal heads to bits of jewelry, creating exciting distinctions of scale. Several *Book of the Dead* papyrus rolls are on view that seem especially full of life. (It was the Egyptians' love for this world, more than any morbid fascination with death, that led them to create such a rich afterlife.) The larger works in the exhibition, such as a magnificent reclining lion and the enormous *Head of Amenhotep III*, have ample space to breathe, which enhances their powerful presence. The quality of the objects is superb. Many of the best pieces from the British Museum, one of the greatest repositories of Egyptian art in the world, are on display. Where a piece is damaged or broken, time seems to conspire with art—so that even the cracks enrich the aesthetic effect.



CARRY THAT WEIGHT: Sety II seated (ca. 1200–1194 B.C.).

The rare sensation of profound weight is also conveyed in a small show at the Metropolitan Museum of Art, **Splendid Isolation: Art of Easter Island**. The mysterious island is famous for its isolation in the Pacific and, of course, renowned for the august stone figures that its people (who originally came from Polynesia) created for temples constructed along the coast. The massive heads of the figures, representing ancestral chiefs, are canted toward the infinite sky ye face inland to watch ove the people. They seem t anchor the treeless island in the vast and timeless sea. Sculptors created about 900 of these weighty figures in all, some more than 30 feet in height. In this exhibit, organized by Eric Kjellgren, one of the smaller of the great heads is on display. The show also includes less familiar examples of the island's art. In contrast to the still, stone figures, the other work of the Easter Islanders appears more restless in spirit. Many objects blend human and animal forms: Some have the fluid form of a darting lizard.

Eternal Egypt: Masterworks of Ancient Art From the British Museum
At the Brooklyn Museum of Art; through 2/24/02.

Splendid Isolation: Art of Easter Island
At the Metropolitan Museum of Art; through 8/4/02.
See Art listings for details.

Few modern artists work with the sensation of great weight. No doubt practical considerations partly explain this, but there are also other important reasons. Where is weight to be found in the flickering light of an electronic age that promotes constant change? Among contemporary artists, only Richard Serra, whose exhibition recently closed at the Gagosian Gallery, is closely identified with heaviness and its implications. But he uses it to create a very different impression from that found in ancient cultures. In two of the works at the show, viewers walked along pathways within massive torqued spirals of steel. The path laid out did not seem settled. The body became disoriented: Lines of sight wavered, and the weight of the leaning steel appeared somewhat unstable and without center, sending a powerful existential ripple into our world. ■

Mark Stevens's reviews can be read online at www.nymetro.com/archive/stevens.

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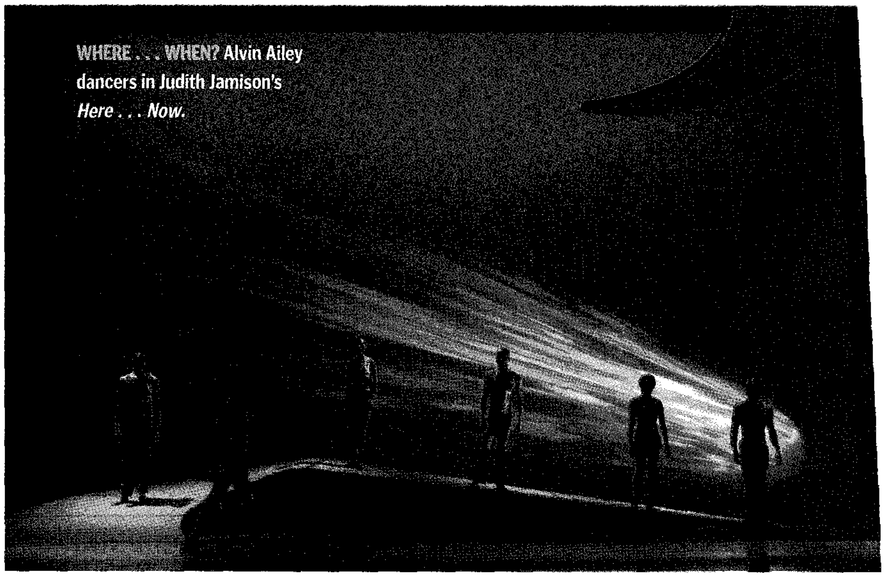
DANCE TOBI TOBIAS

Disserving *Nia*

Two new Ailey-company works are characteristically gorgeous—and characteristically disappointing.



WHERE . . . WHEN? Alvin Ailey dancers in Judith Jamison's *Here . . . Now.*

THE **Alvin Ailey American Dance Theater**, at the City Center through New Year's Eve, is offering the most gorgeous dancing you ever did see. This is, admirably, par for the course, as is, I'm sorry to say, the mediocrity of the season's two new works.

Ronald K. Brown, who has his own company, Evidence, worked for the Ailey troupe once before, two years ago. On that occasion, he produced *Grace*, a ritualistic piece—Brown is deeply into spiritual matters—of fierce beauty and clear, theatrically effective structure. Brown's current effort, *Serving Nia,* confirms his considerable talent—this time through the lush charms of its vocabulary, a suave fusion of jazz and African dance.

The organization of this piece, however, is gravely flawed. The dance, for nine people, begins by playing individuals and their vehement idiosyncrasies against a small, tight-knit society. The homogeneous clan observes the heretics with calm, tolerant attention, gradually absorbing them so that the potentially abrasive distinction between "us" and "them" begins to dissolve. This process glides along to what looks to be its midpoint with a laziness you're willing to allow because the movement—at once undulating and percussive—is so hypnotically lovely. And then, without warning, the damned thing comes to an abrupt halt, cut off as if the choreographer had been called away on more compelling business or suffered a drastic funding cut. This incompleteness and nonresolution is such a cheat, the thwarted viewer is inclined to think less of everything that went before. If you forgive *Serving Nia* at all, it's because the choreography makes each of its performers seem unique in physical and emotional temperament yet part of a whole that comes into being through—well, grace.

Alvin Ailey Dance Theater
At the City Center; through 12/31.
See Dance listings for details.

Here . . . Now, by the Ailey's artistic director, Judith Jamison, is intended as a tribute to the Olympic runner Florence Griffith Joyner—FloJo to fans inspired by her glamour and grit. On a stage lent in-

PHOTOGRAPH BY PAUL KOLNIK.

est by a boomerang-shaped ramp, three en and three women in jazzed-up sports ar strut their stuff to a Wynton Marsalis ore concocted for the occasion. Their gy- tions and twinings are meant to illus- ate themes identified in the program as peed," "Strength," "Style," "Pain," and eaven" (Griffith Joyner died young). onding, though not mentioned, gets its are of attention, too, being another is- ue common to dancers and jocks. Despite his fancy setup, the movement is banal—oilerplate dance stuff pointedly inflected ith athletic moves—and disjointed.

Three duets form the heart of the piece though their relationship to the an- ounced themes is tenuous). The first, a gloss on the lindy-hop craze of the thirties, sassily performed by Dwana Adiaha Smallwood and Clifton Brown, is mild fun. For no apparent reason, it segues into a business-as-usual bluesy passage. Next on the increasingly baffling agenda comes an *apache* dance for Bahiyah Sayyed-Gaines and Glenn A. Sims that is not merely gorgeous but also the one authentic moment in the piece. It's utterly clear about the sexual pleasure of the *victim*, and it steals the show. The third duet, featuring the FloJo character—danced with sweet dignity by Linda-Denise Fisher-Harrell, partnered by Matthew Rushing—should, logically, top everything that went before. Alas, it's inconsequential. And the ensuing finale, capped by what I assume is our heroine's entrance into Paradise, is dismayingly feeble. A solemn cross-stage parade—echoing the opening, in which the heroine is swathed in a gleaming gossamer cloak—is pageantry, not choreography.

For the most part, the stage pictures in *Here . . . Now* are like poster art that the dancers are simply animating. Perhaps one shouldn't ask more from a piece that was created for the "arts festival" element of the Olympics, where eye-seizing decoration and an "inspirational" theme are what's wanted. Unfortunately, a lot of the Ailey repertory has been made in this mode. The subtle and the enigmatic—those myriad shades of gray that give a work of art resonance—have been sacrificed to the desire for a dazzling impact coupled with received ideas it would seem churlish to rebut. Could the Ailey remain popular, I wonder, if it offered a little more complexity, a little less canned sentiment and flash? ■

***Tobi Tobias's reviews** can be read on online at* www.nymetro.com/archive/tobias.

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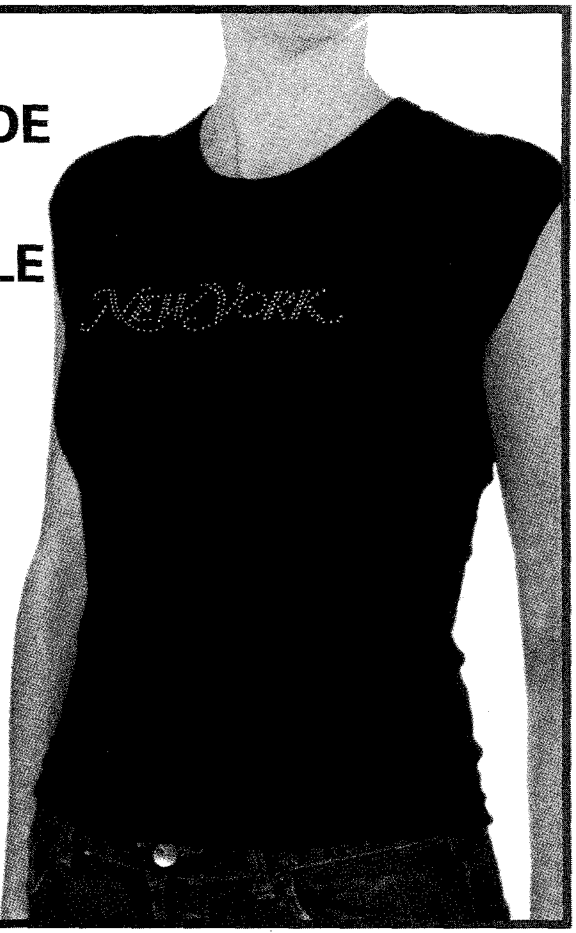

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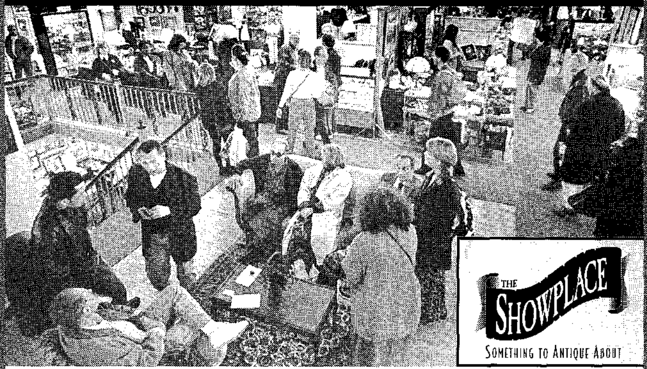
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Television

John Leonard

- **She Says: Women in News** (DECEMB 18; 9 to 10 P.M.; Channel 13) talks to t strong-minded likes of Helen Thoma Nina Totenberg, Carole Simpson, An Quindlen, Geneva Overholser, and Ju Woodruff about their careers in journa ism and whether a woman's perspecti changes the way a story is reported. Th one story they agree on is Anita Hill an Clarence Thomas.

- **A Home for the Holidays With Maria Carey** (December 21; 8 to 9 P.M.; CBS) fea tures songs by such pop performers a Carey, Destiny's Child, Enrique Iglesias and Mandy Moore, before and after inspirational snippets about families who have adopted children. The sweetest moment is a Charlotte Church–Josh Groban duet. And Mariah can be counted on to change her clothes. A lot.

- **Precious Cargo** (December 23; 11:30 P.M. to 12:30 A.M.; Channel 13) picks up Operation Babylift 25 years after 2,700 mostly orphaned, many biracial children—some of them also disabled—were removed from Saigon and flown off to foster families in the United States, and follows several of these grown-up children back to Vietnam before a reunion in Washington. Every imaginable cultural complication is explored in brief, with the box-office bonus of a surprise love story.

- **Marlene Dietrich: Her Own Song** (December 27; 8 to 9:30 P.M.; TCM) launches a month of Thursdays devoted to Dietrich movies with an affecting documentary directed by her grandson, J. David Riva. We follow her from Weimar Berlin and *The Blue Angel* to Hollywood and Jean Gabin and her eleven months of entertaining GIs on the various battlefields of World War II to Las Vegas and then Israel, where she sang "Where Have All the Flowers Gone" in German. Wonderful.

- **Tantalus: Behind the Mask** (December 30; 9 to 11 P.M.; Channel 13) refights the Trojan War in Denver, Colorado, where the director, Sir Peter Hall, and the playwright, John Barton, ended 50 years of friendship and collaboration while mounting a two-day, ten-play exercise in epic theater complete, it seems, with a cast of thousands. We see bits of this astounding onstage performance between scenes of the backstage vituperations. By comparison, Iphigenia had it easy. ■

rchitecture

seph Giovannini

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new building on 53rd Street, but instead,
e blandissimo design now rising will,
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tting off the brilliant, just-completed bou-
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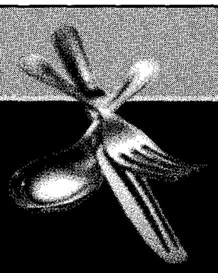
esigned by Tod Williams Billie Tsien Ar-
hitects, the Folk Art museum has usurped
OMA's avant-garde role in architecture.

The façade looks detonated, with fissures
eaving the front wall into angled planes,
iltering natural light through tall cracks.
Panels of white bronze alloy sheath the
façade, its texture crazed with volcanic ac-
cidents left from the molten pour.

Inside, a seven-story slot rises vertiginously through the 30,000-square-foot building to an angled skylight next to a sloped wall, with spaces and floors pushing and pulling in puzzled overlaps that invite visitors to bypass the elevator in favor of the stairs. Curiosity guides you to light.

To make a small space look bigger, the Chinese divide and subdivide space, and the Japanese borrow distant views. Here, Williams and Tsien do both, expanding space by layering wide and narrow planes horizontally and vertically, creating big rooms as well as cubbies, all porous to each other. The path—up an open, beautifully crafted concrete staircase—shifts mid-building to a monumental flight. White walls slip over the exposed concrete, a collage of alternating dark and light surfaces. Impatient visitors find themselves slowing up, absorbed by changes in materials and details.

Williams and Tsien, like miniaturists, expand space by creating an interior world. If MOMA is the official headquarters of the white gallery box, this interior offers emotive, even moody modernist ambience. The gentle revolution here is the shift from universal to particular space, where works of art prosper in individuated environments. With pathways that wend through spaces that expand and contract in endless variety, the architects wanted visitors to create their own itineraries. The same is true of the designers, who have found their own voice in today's smorgasbord. In a city that resists unconventional architectural talent, they are outsider artists, but their debut here proves that architects with a vision can prevail over bottom-line thinking. This is a tour de force. And the weather vanes, portraits, and samplers have never looked better. ■



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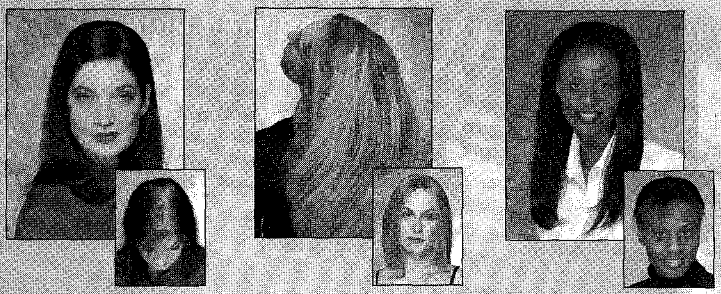

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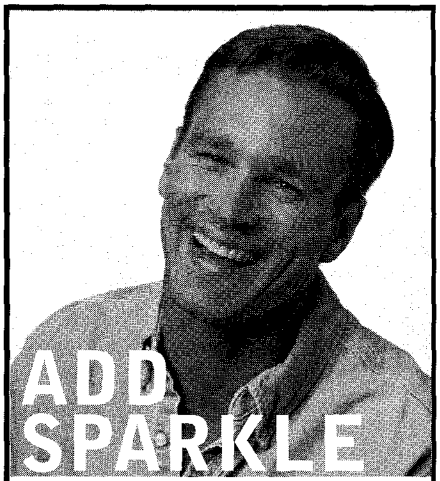

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IN BRIEF

Classical Music

Peter G. Davis

The Scrimshaw Violin

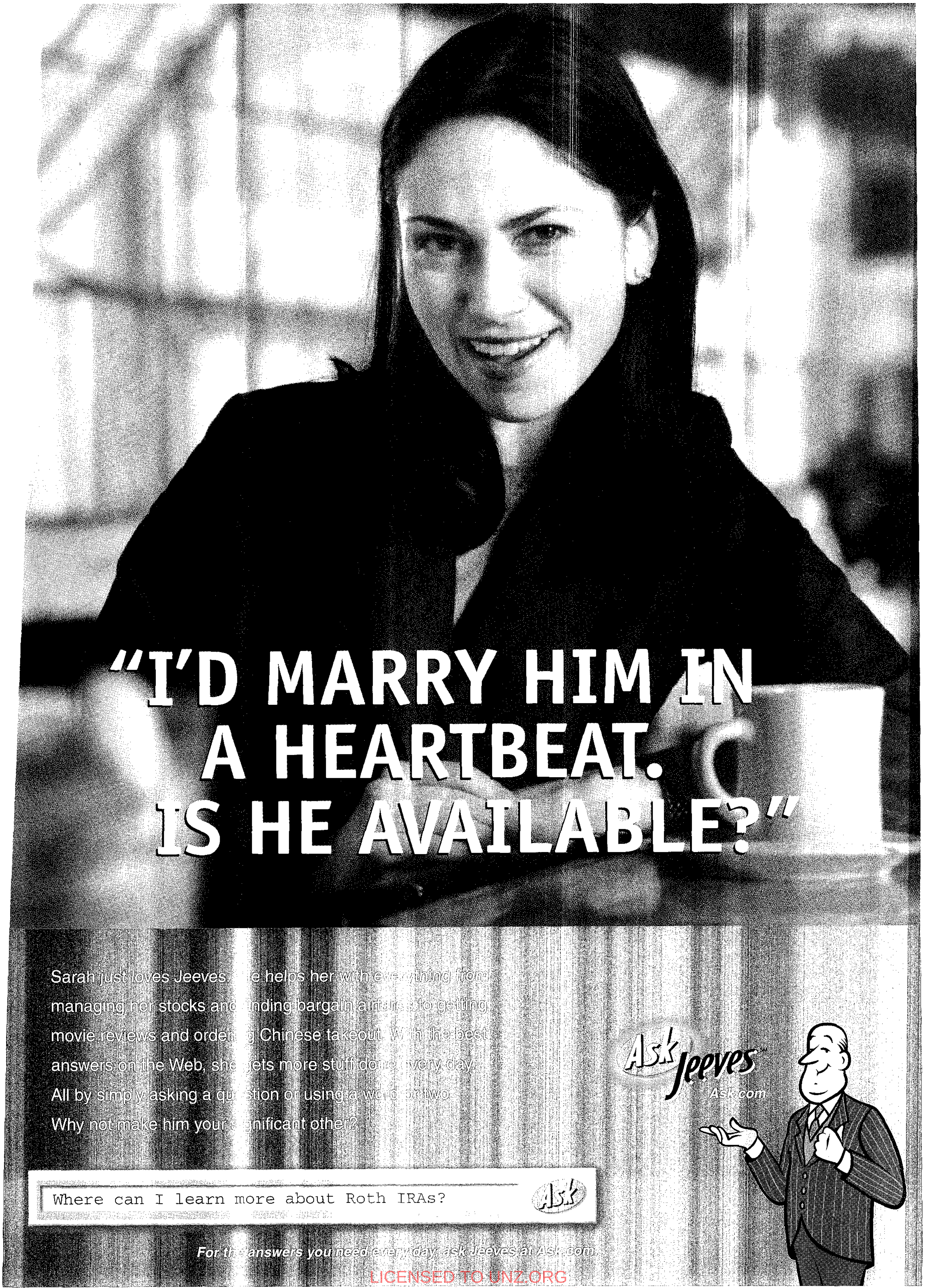
Nine Circles Chamber Theatre at the 92nd Street Y

ONLY A HANDFUL OF NEW YORK'S ONCE flourishing small opera companies still su vive, so it's good to welcome a newcome to the scene: Nine Circles Chamber Theatre, founded in 1999 by writer Jonatha Levi and violinist Gil Morgenstern, and a the moment housed at the 92nd Street Y The group's principal goal is worthier still the development of new works that combine the tools of theater with the intimacy of chamber music. For its debut production, Nine Circles unveiled an hour-long piece that did precisely that and with considerable sophistication: **The Scrimshaw Violin,** with a libretto by Levi, music by Bruce Saylor, and direction by Mel Marvin.

Functioning on many levels for a pocket-size opera, the work tells of how Rabbi Sandy Lincoln (Victor Benedetti) came to Nantucket at the invitation of Madeleine Gordon (Juliana Rambaldi) and her husband, David (Steven Goldstein). The journey takes an unexpected spiritual turn when Madeleine gives Sandy her violin: The instrument's etched fingerboard is said to be carved from whalebone, but the rabbi soon learns that, in fact, it was made from the arm of a woman who died in the Holocaust. Shaken by this discovery, Sandy plays the violin one last time before taking it down to the harbor for burial.

The overall tone of the opera is lighter than one might expect, and Levi endows the characters with a crooked-smile sense of humor about themselves and the built-in paradoxes of their Yankee surroundings. Also cleverly integrated into the action, a small instrumental ensemble provides the chamber-music connection—Morgenstern's crucial violin, of course, a *prima inter pares* voice among Jo-Ann Sternberg's clarinet, Carol Cook's viola, Peter Donovan's double bass, and Thomas Hoppe's piano, with Sherry Boone providing a nice blue-note touch as a narrating band singer.

It is really Bruce Saylor's score that holds the piece together so smartly. The basic underpinning is a sturdy, muscular tonal accompaniment spicily laced with references to Jewish cantilena, Bach's solo violin music, and various jazz-pop idioms, as well as vocal lines that often bloom with real expressive eloquence. So much accessibility would seem to guarantee *The Scrimshaw Violin* continued life, and the expert manner of its presentation augurs well for the future of Nine Circles. ■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Circus Trick

Is it a sign of the times? Le Cirque 2000 is pleasing the usual crowd with newly dense rich dishes. Now it's not only see-and-be-seen but be seen with your mouth happily full.

I CAUGHT THE INTOXICATING ELAINE Stritch last week. As expected, a high point of this one-woman twelve-step program is Stephen Sondheim's "The Ladies Who Lunch," in which Stritch ruefully describes her well-turned-out, cocktail-swilling former buddies as "dinosaurs surviving the crunch."

Not only do those dinosaurs still roam the earth, some of them adapt and thrive. In the ornate library of **Le Cirque 2000** the very next day, I spy a table of them. True to form, they are a fabric bonanza, swathed in plaids, brocades, and bouclés—not a little black dress in the bunch—accessorized with shiny buttons, jaw-breaking pearls, and bedazzling brooches. There are enough high, unlined foreheads that you could show a film festival.

Have these ladies assembled merely to pick at Le Cirque's classic lobster salad? Or have they heard that the new menu includes a delicious trio of foie gras ravioli in beef consommé, so silky as to put their YSL peasant blouses to shame? Perhaps, but right now food is (temporarily, at least) beside the point. These dames are at a working lunch. They formed an investment circle a few years ago, and today they've gathered to design their portfolio for 2002. Well, here's to the ladies with stock.

BIG TOP: The dining room at Le Cirque 2000.

Le Cirque 2000 has changed, and it's not merely because Adam Tihany's swirling Cirque du Soleil interior has finally reached a clash-and-let-clash truce with the old ornate Villard-mansion rooms. When it first opened at the Palace Hotel, Le Cirque 2000 was chastised for its wrenching flamboyance and ungainly flow. Boldface names became apoplectic trying to determine the best tables. Critics appeared in deep incognito to prove that service was racked with favoritism. The kitchen strained to emulate former chef Daniel Boulud's ethereal touch.

But in the past year, this spectacularly peculiar institution has altered both its mission and its cuisine. It's become someplace new and vital, mining just enough of its famous mythology to maintain a sense of the celebratory—while avoiding becoming an anachronism. As grandmaster of ceremonies, owner Sirio Maccioni deftly juggles all those arriving at the carnival (all that sly self-effacement and perpetual fretting is just a ruse). Entitled regulars have cozily settled in the library. A new cache of business clientele mixes with tourists and others in the dining rooms. The mood—in all the rooms—is buoyant. The crowd—in all the rooms—is happy.

Le Cirque 2000
455 Madison Avenue, near 50th Street; 212-303-7788.

Much of the euphoria is due to the crowd-pleasing ethos of chef Pierre Schaedelin's kitchen. Tables are no longer marked by uniform rows of that lobster salad and pasta primavera. Instead they're laden with braised-lamb tortellini in a fragrant shower of aubergine caviar and curry, wonderfully smoky casseroles of sweet porcini and artichokes, and peppery lentil soup with rich, salty prosciutto. Schaedelin's dishes exhibit no airily stackable architecture; h handling of turbot may be ligh but his plates aren't. In fact, the fe times the kitchen stumbles ar with dishes like Dover-sole meunière or salmon pavé, which ar reminiscent of the old Le Cirque Neither dish sparks like the mois cod stuffed with brandade and chorizo, or the lean but luscious lamb loin accompanied by slices of shoulder braised with citrus. Garnet-red maigret duck breast was often a house favorite, but now it's abetted by a bounty of confit with lentils *and* foie gras *and* crispy zucchinis. This is not just food to be impressed by. It's food people want.

Even the desserts no longer merely float by. Oh, classics like that chocolate stove are there. And the chocolate soufflé is lovely. But the new pastry chef excels at amber waves of tarte Tatin, delightful raviolis of pineapple and mango with white ice cream, figs and caramel served alongside a bracing granité spiced with red peppercorn, and a velvety coffee savarin that would make cappuccino seem redundant.

When Sirio would bring the chocolate stove over to his ladies in the old days, they'd play with it, giddily lift the white-chocolate pan, break off a piece of oven door, and leave it mangled but unfinished. You should have seen the blonde investment circle scarfing it down—you'd have thought there was a stock tip inside. As if we need one more reminder, nothing and no one stays the same. One hopes that everybody rises. Le Cirque certainly has. ■

Le Cirque 2000, 455 Madison Avenue, near 50th Street; 212-303-7788. Lunch, Monday through Saturday, 11:45 A.M. to 2:45 P.M.; dinner, Monday through Saturday, 5:30 to 11 P.M., Sunday to 10 P.M. Appetizers, $12 to $29; entrées, $31 to $39. All major credit cards.

Previous weeks' restaurant reviews can be read online at www.nymetro.com/archive/restaurants.

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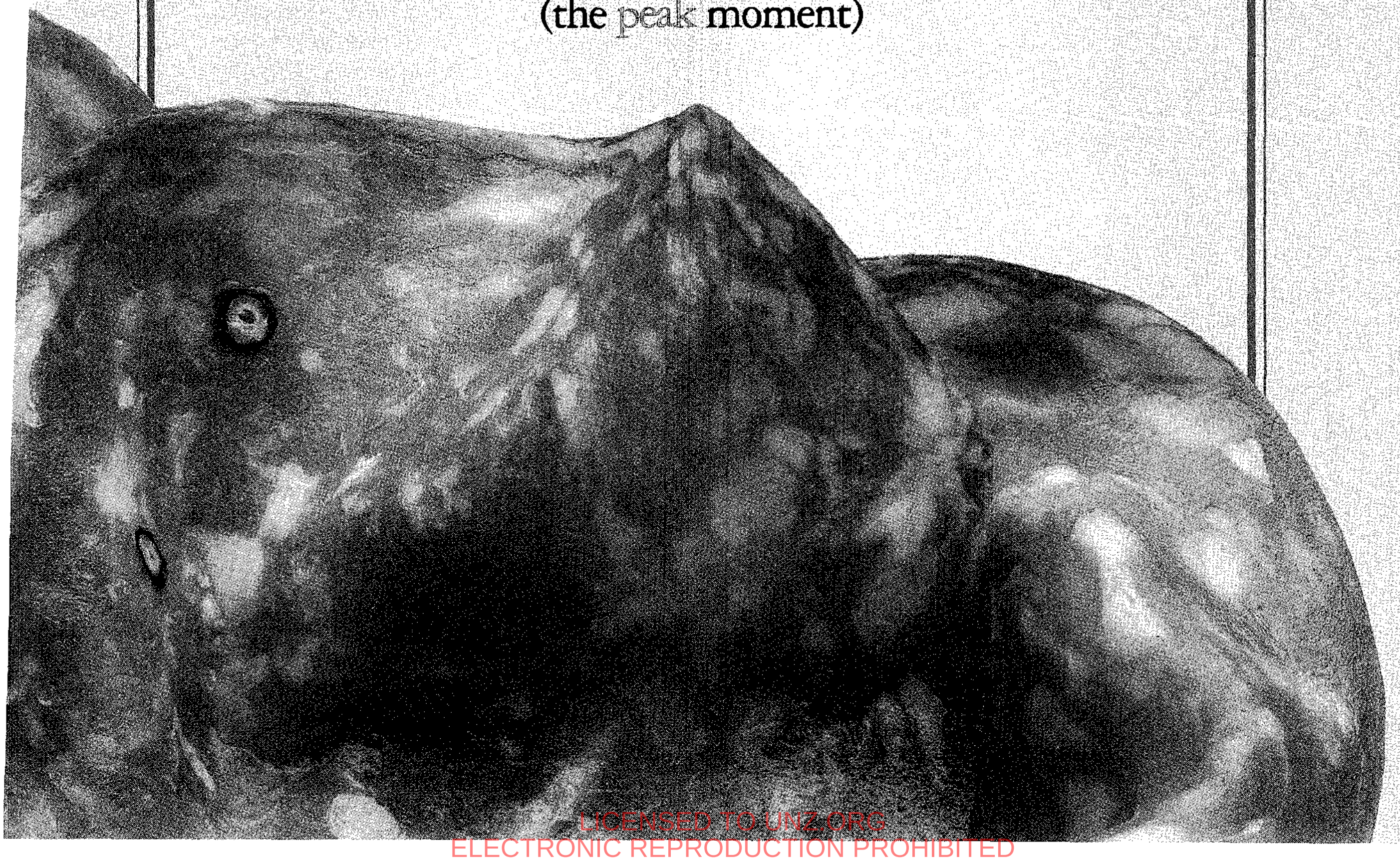

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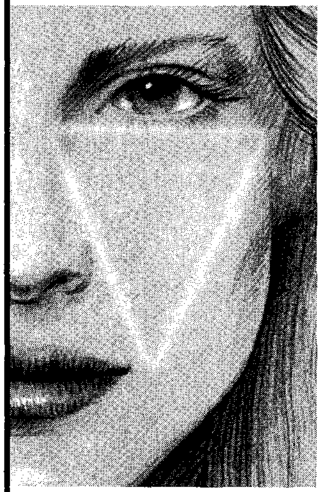

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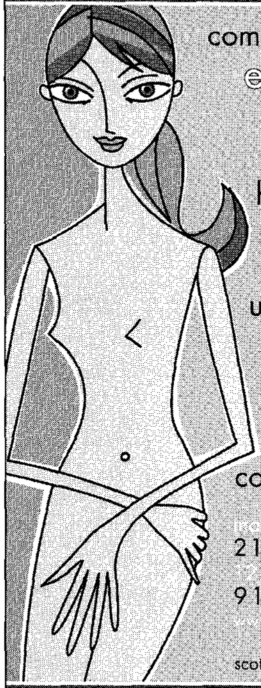

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Pop Music | Ethan Brow

Prince, *The Rainbow Children* (NPG/Redline)
De La Soul, *AOI: Bionix* (Tommy Boy)

MUCH TO THE CHAGRIN OF JAZZ PURISTS L Stanley Crouch, Miles Davis in his 1990 a tobiography hailed Prince as an artistic h of Duke Ellington and, by extension, hi self. At the time, it was easy to see whe Miles was coming from—Prince was te ing the experimental limits of pop on lat eighties albums like *Sign O' the Times* a *The Black Album* and leading his band improvisational open-ended jams onstag Since then, he's continued to borrow fro both the sound and range of Davis's late-c reer left-turns on albums like *Emancip tion* and *Chaos and Disorder.*

With its fluttering horns, gauzy percus sion, and the playing of smooth-jazz saxo phonist Najee, Prince's new album, **Th Rainbow Children**, is steeped in the kind o fusion Davis pioneered. Often, Prince bog down in the genre's excesses, especially o "Mellow" and "Muse 2 the Pharoah," o which he helpfully points out that "NATO spelled backwards is OTAN." Yet he also rediscovers the genre-busting musical expansiveness that made him so vital with the wire-tight funk of "1+1+1 is 3" and the manic, jazzy polyrhythms of "Everywhere." On the exquisite ballad "She Loves Me 4 Me," Prince merges the vulnerable soul of the Stylistics with the elegance of Ellington tunes like "Love You Madly."

It's a joy to hear Prince finally stop hiding behind the uninspired covers and elliptical attempts at pop that held him back throughout most of the nineties. *The Rainbow Children* isn't a return to relevance—Prince still seems too ambitious to care. But he proves that he's an artist whose disparate, sometimes challenging directions are once again worth following.

DE LA SOUL'S NEW **AOI: BIONIX** IS THE SECond part of the group's *Art Official Intelligence* trilogy, a project that seemed portentous when it was announced but has felt gloriously weightless ever since. *Bionix* continues the party that began on the first *AOI* volume, *Mosaic Thump*, but without the endless collaborations that made that album feel forced. The group experiments with gospelized soul ("Held Down") and stuttering break beats ("The Sauce"), and it makes the collaborations matter, especially on "Peer Pressure." Trading gibes about marijuana with Cypress Hill's B-Real, whose love of the drug approaches Cheech's, De La Soul's Posdnuos brings a new comic realism to one of hip-hop's tired tropes. ■

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SPRING IS IN THE AIR? HARDLY. BUT WHAT BETTER WAY TO TREAT yourself than to sign up for one of the myriad spring and summer courses offered to adult students. New York's renowned adult learning venues – from the venerable Columbia, NYU, and The New School, to more specialized institutions like The Institute of Classical Architecture and Parsons School of Design – are consistently ranked among the world's finest, and more than ever are tailoring their curricula to meet the needs of busy adults. Whether it's learning a new language, advancing your career, or making sense of a confusing world – now is the time to finally take that course you have been thinking about all year.

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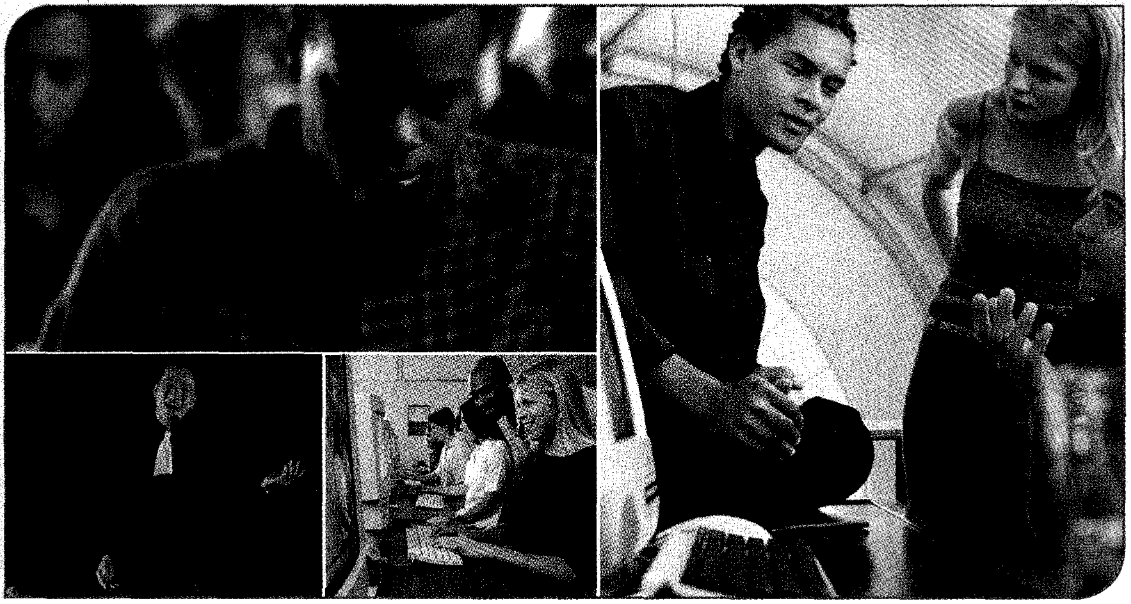
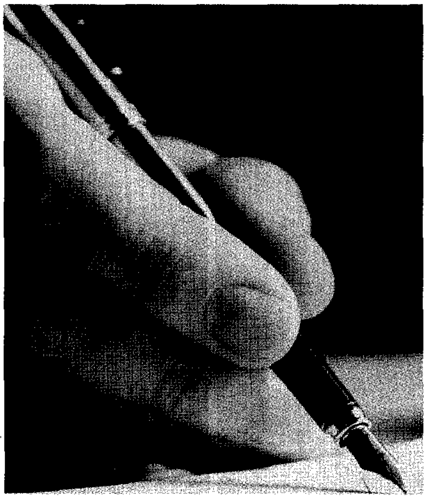


the September attack unfolded, the Dean's Forum matches topical lectures with semester-long courses on the history of the Middle East, contemporary Islam, and the challenges of terrorism."

Additional special programs that help make The New School a vital New York center for cultural and political debate address such topics as patriotism, cultural diversity, art, literature, and technology. The World Policy Institute at The New School is presenting a series of discussions on world politics, while a panel of urbanists discusses the future of New York in "Looking Forward to NY, 2050."



The New School's renowned adult education program includes more than 1,500 credit and non-credit courses this semester. Nearly every imaginable subject (and some you may not have imagined) is addressed at The New School. Classes are offered in the social sciences, communication, writing, humanities, art, business, career education, culinary arts, languages, music, dance, fitness, computer instruction, communication and film, theater, and photography.

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In January 2002, The New School an Parsons School of Design will hold series of intensive classes, lectures, an events at The New School Compute Instruction Center devoted to practical training directions in response to the post-dot.com digital economy. The first classes for the spring semester begin on February 4, 2002, with new classes beginning throughout the season.

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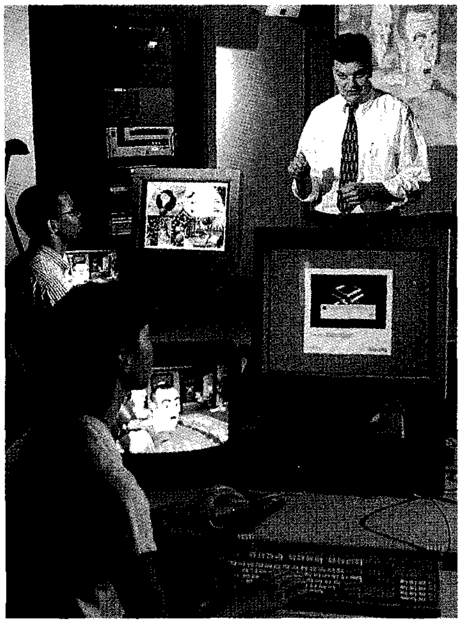

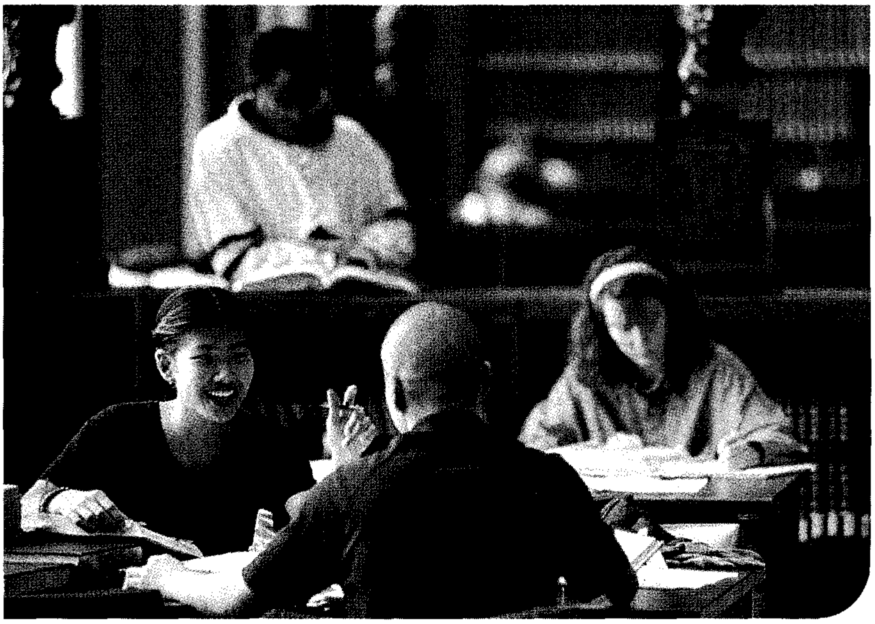

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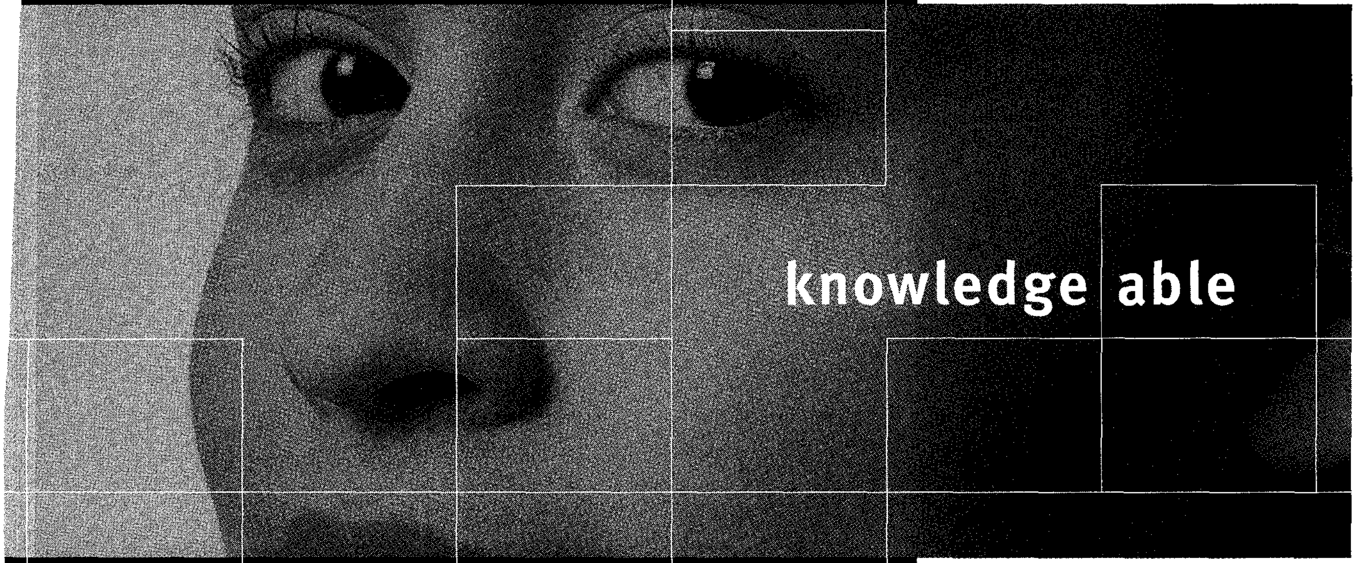

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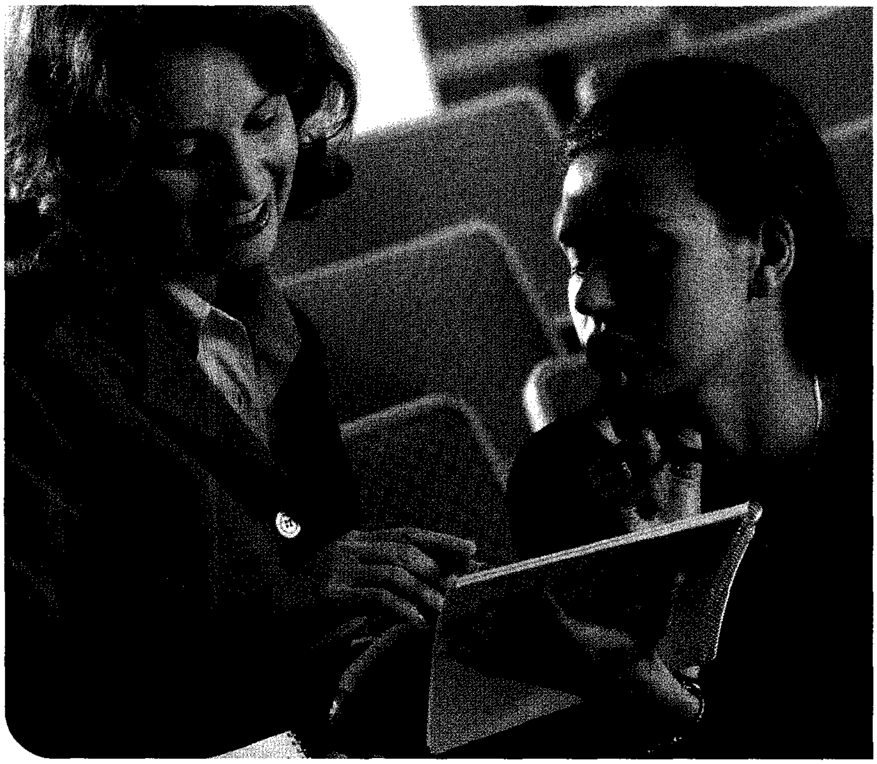

On campus, SCPS offers tradition classroom formats as well as intensi workshops that allow students to squeez class time into fewer sessions. Ther are literally hundreds of new titles t choose from.

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Pratt Institute

CENTER FOR CONTINUING AND PROFESSIONAL STUDIES (CCPS)

PRATT'S TWO NEW YORK campuses will be buzzing with creativity this spring. The Brooklyn campus offers a range of non-credit courses primarily in art and design, computer graphics, and technology. Some popular courses to look for include a metalworking workshop taught by Michael Poast, a sculptor who specializes in the technical aspects of complex and large projects, and a furniture-design course taught by artist Carmen Spera, in which students will design and build one or two furniture pieces, typically mirrors and tables. Poast also teaches a course in watercolor painting.

Pratt Manhattan Center for Continuing and Professional Studies offers a range of non-credit classes in art and design and computer graphics technology, as well as professional development courses for AIA (American Institute of Architects) members and a pre-college credit program. This spring, CCPS is announcing the first comprehensive training program for the newest revolution in the world of Macintosh computing: "Introduction to Mac OS X" is an all-day seminar covering "How OS X compares to OS 9," "An Introduction to UNIX and Darwin" (the core of the Mac OS X operating system), "Using the Command Line," "The OS X File System," "Customizing the user interface and the Dock," and several other topics dear to the hearts of Mac lovers.

Online learning is also being offered in the following courses: "Dreamweaver," "HTML & Web Design," "Introduction to Interactive Media," "Introduction to Digital Video Editing with Final Cut Pro," and "Positioning Yourself in the Creative Marketplace." Other hot areas covered at Pratt Manhattan are in book arts, decorative arts, illustration, creativity and artistic expression, e-commerce, and career development.

The Brooklyn campus is located in the Clinton Hill Section of Brooklyn near BAM and downtown Brooklyn. The Manhattan campus is located in the landmark Puck Building in the heart of SoHo. The spring session runs from January 26 through May 17.

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chool Time

is spring, there are more asons than ever to consider ing back to school.

n many ways, New Yorkers feel that the best way to cope with the stress of this difficult time is to ducate themselves about the conusing world around them. During hese chaotic times, when New orkers are focusing their attention n foreign affairs, cultural awareess, and language courses – particularly Arabic – are being offered across the city.

Meanwhile, the exploding popularity of technology in nearly every profession has led many back to school to take tech-related courses – including artists, photographers and scientists, who are finding new applications for their skills by studying digital imaging and computer-aided design.

Then, there are those who have been affected by the recent climate of downsizing and layoffs. What better time to sharpen your skills in a given profession and increase your marketability.

But whether it is learning a new language or finding a course related to career advancement – or simply having a better understanding of our strange, new world – now is the time to finally take that course you have been waiting to take all year, but somehow couldn't find the time to squeeze in. Why not make it your New Year's resolution this year to get it done.

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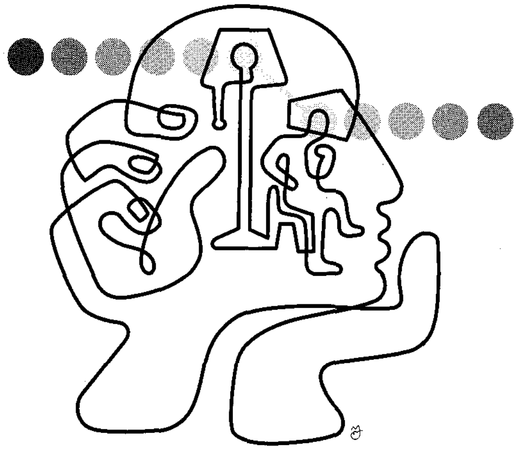

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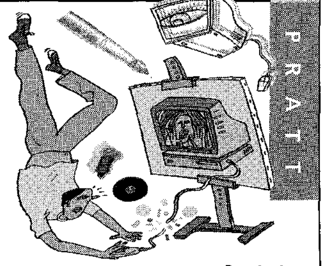

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New this spring is a certificate pr gram in fundraising management. F high school students, the summer pr gram has been expanded to include Th Barcelona Experience, in which student spend a month at the University o Barcelona examining its history, art, an urban development. In addition Columbia's Information Technolog Management program for experienced IT professionals has been re-tooled into a one-year "total immersion" experience.

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FIT offers Associate's, Bachelor's, and Master's degrees, as well as a wide variety of non-credit courses and certificate options through their School of Continuing and Professional Studies. Evening and weekend study at FIT serves more than 5,000 students annually.

This spring, a new six-course certificate program in outerwear apparel and performance apparel will be offered for the first time. Together, the two industries total nearly $20 billion in sales. Certificate programs in e-Business Design, Marketing and Merchandising Online, and Small Business e-Strategies will take advantage of FIT's new Enterprise Technology Center, designed to help train small-business employees to master the latest merchandising, marketing, and design techniques.

The spring semester begins February 4 and ends May 26.

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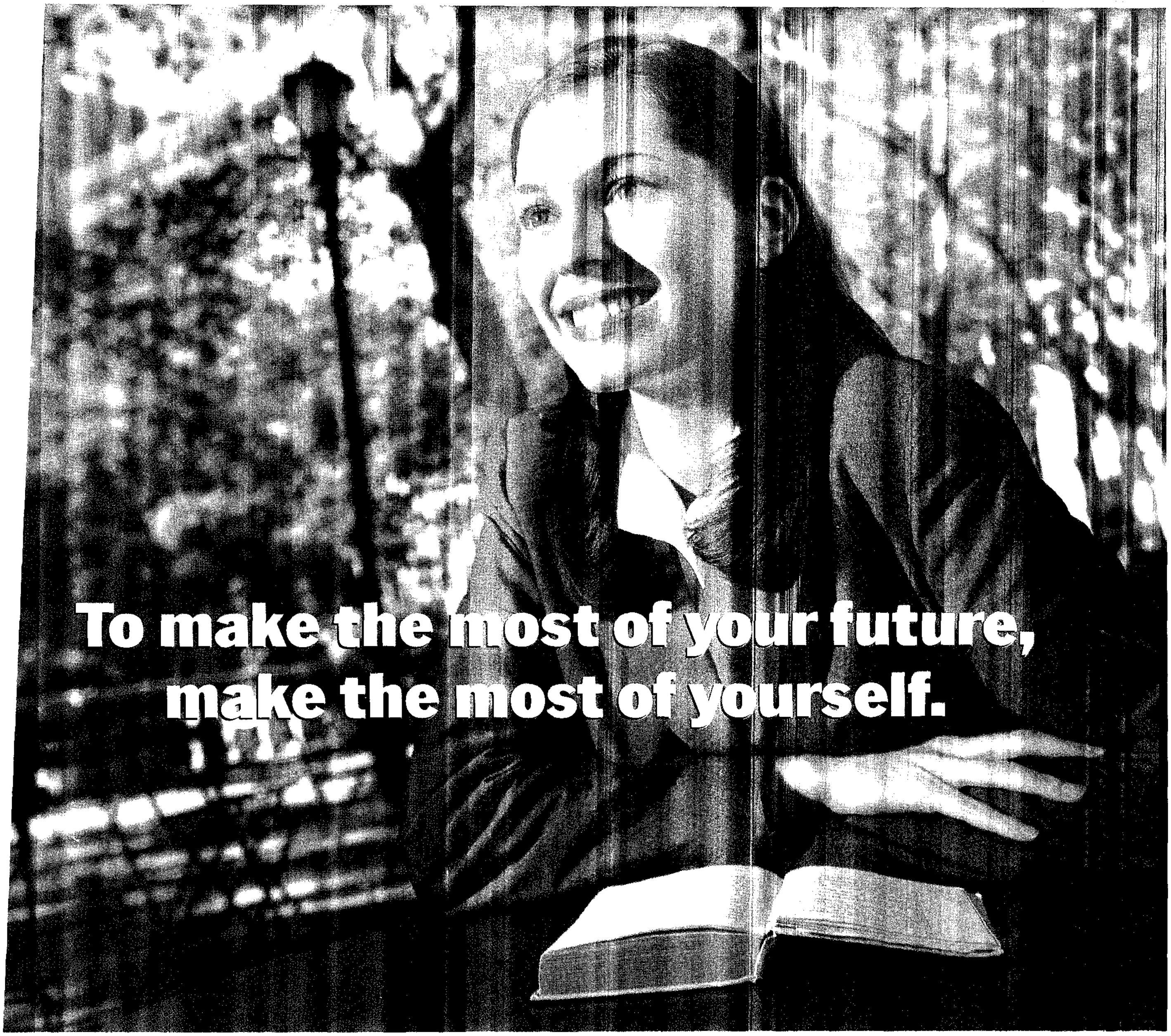
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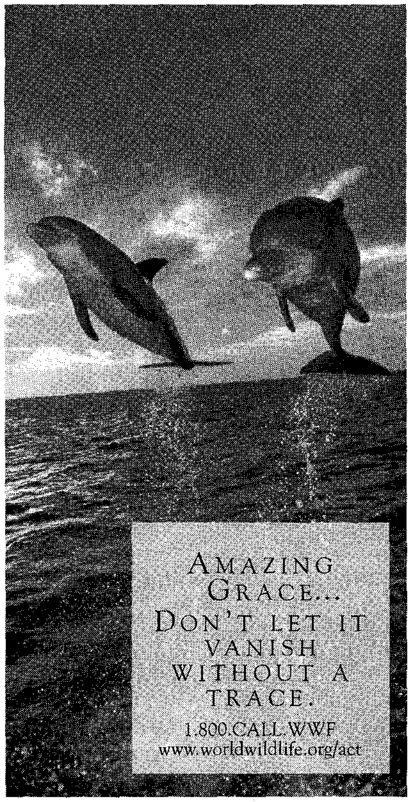
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PARSONS' CONTINUING Education Certificate Program is for adults seeking to gain a basic understanding of a new career in art or design from working graphic designers, interior designers, architects, and fashion designers. As a non-credit program, continuing ed at Parsons is neither as structured – nor as long – as standard university degrees, and provides the flexibility for part-time study. No prior art or design experience is required to enroll.

Parson's basic 10-course certificate programs give many career-changers the skills to make a smooth transition into the art and design community. Other CECP students already work in art and design, and use the program to improve their design portfolios. A third group takes courses for personal enrichment. "The bulk of our continuing ed students are career changers," says Ramona Candy, director of Continuing Education and Special Programs. The 10-course curriculum takes from 18 months to three years to complete.

Students can get started by taking a single or free-standing class, or a Basic Core class, which combines two or three introductory courses toward a certificate, into one intensive class taught by two instructors. Basic Core classes can be taken in fine art, fashion design, floral design, graphic design, interi design, and Web design. "The idea he is total immersion into a new field states Candy.

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In all, Parsons is offering 20 online courses in spring 2002 through New School Online University. Besides "Information Architecture," other online classes include "Javascript," "Web Multimedia," "Interface Design," "Presenting Artwork to Galleries," "Color Theory," "Floral Business Practices," "Professional Practices for Graphic Artists," "Introduction to Interior Design," "Art Nouveau," and "Online Antique Marketplace."

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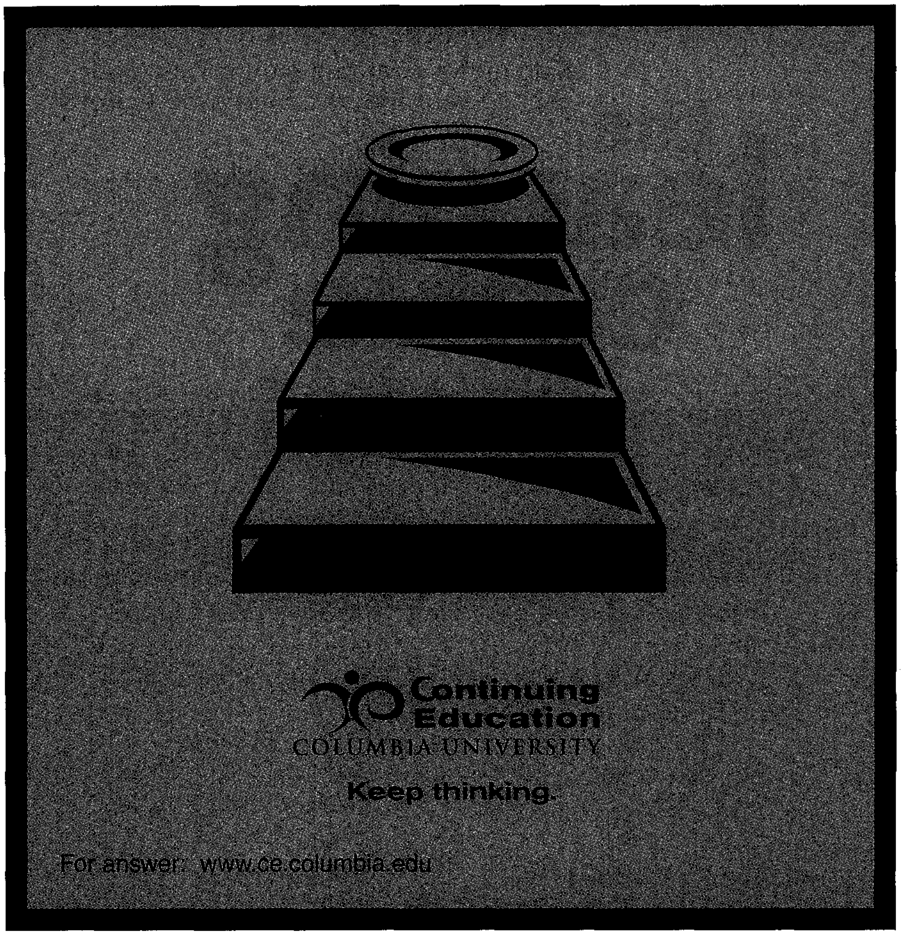
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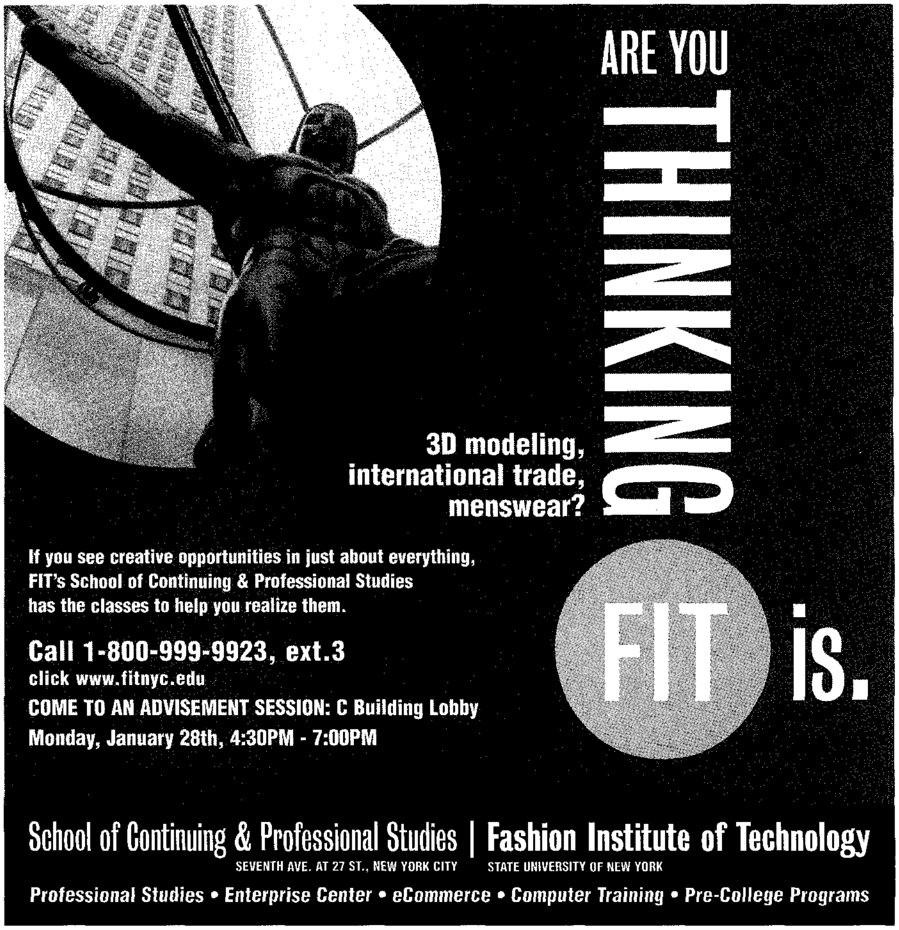
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The Institute of Classical Architectur

ICA IS ONE OF THE CITY'S most unique resources serving professionals and students looking to study classical tradition in building. While courses are designed for professionals in architecture, interior design, decoration, urban planning, theater, and set design – anyone with an interest is welcome. Offerings include continuing ed courses, lectures, conferences, travel programs, and an intensive summer program in classical architecture.

Spring courses begin in February, with new courses and Saturday seminars. This summer, the ever-popular lecture series, taught in conjunction with Sotheby's Institute of Art, will explore how architecture is depicted in literature, visual art, theater, and film.

The Institute's rigorous six-week "Summer Program in Classical Architecture" provides instruction in proportion, building and craftsmanship, literature and theory, rendering, classical ornamentation, and studio design. Past projects have included the Brooklyn Waterfront Park and the Gansevoort market of Manhattan's Meat-Packing District.

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e-mail: institute@classicist.org

Movies

Edited by Ben Kaplan

his Week's Releases

i
ill Smith stars as Muhammad Ali, the world's most arismatic, and controversial, boxer. With Jon Voight as oward Cosell; directed by Michael Mann (*The Insid-*). (2 hrs. 22 mins.: R) • Opens 12/25.

Beautiful Mind
s a schizophrenic Princeton mathematician, Russell rowe acts as a Cold War operative, wins a Nobel rize, and falls for Jennifer Connelly. Directed by Ron oward. (2 hrs. 9 mins.: PG-13) • Opens 12/21.

ehind the Sun
t's like the Brazilian Hatfields nd McCoys in this Walter Salles (*Central Station*) film about two amilies' unending clash over territory in northeast Brazil. (1 hr. 34 mins.: PG-13) • Opens 12/21.

Black Hawk Down
Gladiator's Ridley Scott directs Ewan McGregor, Josh Hartnett, and Sam Shepard in this true story of American Delta Force commandos during the Battle of Mogadishu in the Somalian civil war. (2 hrs. 23 mins.: R) • Opens 12/28.

Charlotte Gray
Gillian Armstrong's World War II love story stars Cate Blanchett as the title character, a British agent searching France for her lover who finds Billy Crudup instead. (1 hr. 59 mins.: PG-13) • Opens 12/28.

Dark Blue World
Two Czech pilots escape Nazi labor camps to fight alongside the British, but clash when they both fall in love with the same woman. Directed by Oscar winner Jan Sverák, from a script by his father, actor Zdenek Sverák. In Czech, with English subtitles. (1 hr. 59 mins.: R) • Opens 12/28.

Gosford Park
Director Robert Altman's film is set in 1932 and takes place in Gosford Park, an English manor that becomes the scene of a crime. With Kristin Scott Thomas, Jeremy Northam, and Emily Watson. (2 hrs. 17 mins.: R) • Opens 12/26.

How High
Hip-hop collaborators Redman and Method Man star as zonked-out city kids whose prolific indulgences bolster their IQs and take them to Harvard. Directorial debut of Jesse Dylan. (1 hr. 36 mins.: R) • Opens 12/21.

I Am Sam
Sean Penn plays Sam, a mentally challenged single father fighting for the custody of his daughter with the help of Michelle Pfeiffer, a careerist high-powered attorney. Directed by Jessie Nelson. (2 hrs. 10 mins.: PG-13) • Opens 12/28.

Impostor
Gary Fleder (*Don't Say a Word*) directs this futuristic noir, based on a short story by Philip K. Dick and starring Gary Sinise as a brilliant scientist accused of being an alien spy. (1 hr. 36 mins.: R) • Opens 12/25.

Jimmy Neutron: Boy Genius
Animated spin-off of Nickelodeon's popular series about the world's smartest 10-year-old, who battles evil and saves the Earth but still has to face his parents and school. (1 hr. 22 mins.: G) • Opens 12/21.

Joe Somebody
Tim Allen plays a Minnesota pharmacist who, having been passed over for a promotion and robbed of his parking space, makes a concerted effort to regain respect. Director John Pasquin (*Jungle2Jungle; The Santa Clause*) re-teams with his muse, Tim Allen. (1 hr. 35 mins.: PG) • Opens 12/21.

TYING ONE ON: Tim Allen in *Joe Somebody.*

Kate & Leopold
Meg Ryan and Hugh Jackman live in the same city and are falling in love, but they're from different time zones—Ryan in contemporary New York, Jackman in the late nineteenth century. Directed by *Girl, Interrupted's* James Mangold. (2 hrs. 2 mins.: PG-13) • Opens 12/21.

Little Otik
Surrealist animation mixes with live action in this dark fairy tale from Czech cult director Jan Svankmajer about an infertile couple who adopt a tree stump. In Czech, with English subtitles. (2 hrs. 7 mins.: NR) • Opens 12/19.

The Lord of the Rings: The Fellowship of the Ring
For most of the way, Peter Jackson's film is powerfully imaginative–closer in spirit to *Metropolis* than to *The Mummy*. The cast includes Elijah Wood as the hobbit Frodo, Ian McKellan as the wizard Gandalf, and Cate Blanchett as Lady Galadriel, and they have the same paradisiacal quality as the imagery. (2 hrs. 40 mins.: PG-13) • Opens 12/19.

The Majestic
Jim Carrey plays a vain Hollywood screenwriter who gets blacklisted, then suffers amnesia, and winds up running a movie house in Lawson, a dispirited Northern California town. Directed by *The Green Mile*'s Frank Darabont. (2 hrs. 9 mins.: PG-13) • Opens 12/21.

Monster's Ball
Peter Boyle, Billy Bob Thornton, and Heath Ledger star as three generations of the Grotowski family, a southern clan of death-row prison guards. Also with Halle Berry and Sean "Puffy" Combs; directed by Marc Forster. (1 hr. 52 mins.: R) • Opens 12/26.

The Shipping News
Lasse Hallström (*The Cider House Rules*) directs Kevin Spacey as a struggling newspaper columnist who moves to Newfoundland after an accident involving his estranged wife (Cate Blanchett). With Judi Dench and Julianne Moore. (1 hr. 58 mins.: R) • Opens 12/25.

New Films

ABCD
Writer-director Krutin Patel's film about an Indian family's move to New York. (1 hr. 56 mins.; NR) • 6; 63.

The Affair of the Necklace
Hilary Swank stars in this overstuffed, creaky historical epic set in pre-Revolutionary France. She's lovely, but monochromatic, and like Jonathan Pryce, Joely Richardson, and Christopher Walken, is upstaged by the period décor. (Rainer; 12/3) (1 hr. 56 mins.; R) • 2; 15; 28; 42; 63.

Amélie
Jean-Pierre Jeunet's frenetic frolic is about a 23-year-old Parisian, played by Audrey Tautou, who sees herself as the rescuer of sad souls. Jeunet's technique is antic, but he doesn't quite have the simplicity of soul to make this film's happily-ever-after conceit sing. (Rainer; 11/12) (2 hrs.; R) • 1; 25; 46; 49; 63.

B-52
Documentary tracing the 50-year history of the military's workhorse plane. (1 hr. 48 mins.; NR) • 4.

Behind Enemy Lines
Director John Moore's debut stars Gene Hackman as a wounded Air Force commander on a Bosnian mission to save his captured young charge (Owen Wilson). (1 hr. 45 mins.; PG-13) • 2; 9; 10; 15; 27; 29; 34; 35; 43; 44; 45; 50; 52; 57; 58; 60; 62; 64; 69; 71; 72; 73; 75.

Black Knight
Martin Lawrence is transported to the Middle Ages. (1 hr. 35 mins.; PG-13) • 8; 15; 39; 43; 44; 45; 50; 52; 57; 60; 62; 69; 71; 72; 75.

The Business of Strangers
The movie looks like a product of the Neil LaBute Finishing School, but Stockard Channing, as a CEO confronting a pathological assistant (Julia Stiles), has one of her few strong movie roles here, and plays it to the hilt. (Rainer; 12/17) (1 hr. 23 mins.; R) • 1; 37.

The Devil's Backbone
The extravagantly talented Mexican director Guillermo Del Toro's horror film somehow blends agitprop Marxism and ghoulishness without seeming silly. (Rainer; 11/26) (1 hr. 46 mins.; R) • 1; 11; 15; 28.

Domestic Disturbance
John Travolta plays a divorcé whose son becomes Vince Vaughn's charge. Directed by Harold Becker. (1 hr. 28 mins.; PG-13) • 23; 43; 52; 56; 67.

Fat Girl
Catherine Breillat's touching, minor movie about two sisters on a summer vacation has many observant moments. (Rainer; 10/22) (1 hr. 23 mins.; NR) • 7; 83.

Final
Denis Leary awakens institutionalized in *Big Night* co-director Campbell Scott's film. (1 hr. 51 mins.; NR) • 7.

The Fluffer
Gay-porn director Wash West wrote and co-directed (with Richard Glatzer) this story of a romantic triangle on an adult-film set. (1 hr. 34 mins.; R) • 6.

Focus
William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II. (1 hr. 40 mins.; PG-13) • 9; 18; 65.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's best-seller lacks transcendence. As Harry, Daniel Radcliffe is pinched and inexpressive; better is Rupert Grint as his cohort, and Maggie Smith and Richard Harris as his professors. (Rainer; 11/19) (2 hrs. 22 mins.; PG) • 8; 10; 13; 14; 21; 30; 31; 36; 39; 40; 41; 42; 43; 44; 45; 47; 48; 49; 50; 51; 52; 53; 55; 56; 57; 58; 60; 62; 64; 70; 71; 72; 73; 74; 75.

Heist
David Mamet wrote and directed this spottily entertaining wheeze about a veteran thief (Gene Hackman) who pulls off one last job. (Rainer; 11/12) (1 hr. 47 mins.; R) • 10; 14; 15; 28; 54; 59; 67.

In July
A Hamburg physics teacher pursues a mysterious Turkish woman from Germany to Istanbul in writer-director Fatih Akin's fantastical romance film. In German, with English subtitles. (1 hr. 40 mins.; NR) • 46.

In the Bedroom
Todd Field has made a fine, straightforward film about

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars ( ) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 136.**

PHOTOGRAPH BY JOE LEDERER.

a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary. (Rainer; 11/26) (1 hr. 46 mins.; R) • 1; 37.

The Independent
Stephen Kessler's mockumentary about a prolific Hollywood B-movie director, played by Jerry Stiller. (1 hr. 24 mins.; R) • 8.

Iris
Judi Dench and Jim Broadbent are Iris Murdoch and John Bayley in Richard Eyre's overly fussy movie about the English literary couple and Murdoch's descent into Alzheimer's. The flashback structure, with Kate Winslet and Hugh Bonneville as young gambollers, shatters the power of Dench and Broadbent. (Rainer; 12/10) (1 hr. 33 mins.; R) • 42.

Joe Somebody
See "This Week's Releases." (1 hr. 35 mins.; PG) • 15; 29; 35; 60.

Kandahar
Iranian journalist Mohsen Makhmalbaf's film is about a woman sneaking into Afghanistan. (1 hr. 25 mins.; NR) • 37.

Kate & Leopold
See "This Week's Releases." (2 hrs. 2 mins.; PG-13) • 13; 14; 16; 21; 42; 45; 52; 60; 73.

★ La Ciénega
Argentinian director Lucretia Martel's debut is a waywardly artful extended-family drama set in a run-down estate where constant rains have turned everything swampy. (Rainer; 10/15) (1 hr. 43 mins.; NR) • 83.

Lantana
Anthony LaPaglia plays a police detective whose search for a missing psychiatrist intersects with four unhappily married couples. Directed by Ray Lawrence (*Bliss*); with Geoffrey Rush. (2 hrs.; R) • 8.

Life as a House
Kevin Kline plays a divorced architect who moves to the country in Irwin Winkler's (*Guilty by Suspicion*) film. (2 hrs. 4 mins.; R) • 10; 15; 16; 59.

Little Otik
See "This Week's Releases." (2 hrs. 7 mins.; NR) • 4.

★ The Lord of the Rings: The Fellowship of the Ring
Reviewed in this issue (see page 104). • 10; 16; 26; 36; 40; 41; 47; 48; 51; 53; 55; 59; 61; 66.

The Man Who Wasn't There
The movie isn't there, either. Billy Bob Thornton plays a near-catatonic barber who becomes ensnared in murder; the supporting cast, including James Gandolfini, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5) (1 hr. 56 mins.; R) • 2; 9; 10; 15; 28; 42; 46; 63; 65.

★ Memento
Christopher Nolan's noir stars Guy Pearce as a man seeking out his wife's murderer. Nolan has a fondness for existential dread, but it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • 3.

★ Monsters, Inc.
Computer animation from Pixar via Disney, an amusing spree featuring fuzzy-wuzzies and thingies. (Rainer; 11/12) (1 hr. 33 mins.; G) • 8; 10; 13; 14; 16; 21; 26; 36; 38; 39; 43; 44; 45; 50; 52; 53; 56; 57; 58; 59; 60; 62; 64; 70; 72; 73; 75.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac in David Lynch's latest weirdo fantasia: a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 3; 11; 19.

No Man's Land
Three soldiers are stuck between enemy lines during the Bosnian war in writer-director Danis Tanovic's absurdist debut feature film. (1 hr. 37 mins.; R) • 1; 37.

Not Another Teen Movie
Director Joel Gallen's debut spoofs the past fifteen years' worth of teen movies. (1 hr. 36 mins.; R) • 8; 10; 13; 14; 21; 31; 33; 38; 39; 44; 45; 50; 52; 53; 55; 57; 58; 59; 60; 62; 64; 70; 72; 73; 74; 75.

Novocaine
Writer David Atkins's directorial debut stars Steve Martin as an unraveling dentist. (1 hr. 35 mins.; R) • 2; 15; 63.

★ Ocean's Eleven
Steven Soderbergh shoots the works in this snazzy, somewhat chilly stars-on-parade heist movie. George Clooney and Julia Roberts co-star with Brad Pitt, Matt Damon, and Andy Garcia. The star wattage is high, but Soderbergh's direction is the real show here: It's an eye-in-the-sky tour de force. (Rainer; 12/10) (1 hr. 45 mins.; PG-13) • 5; 12; 13; 14; 15; 20; 31; 33; 38; 39; 43; 44; 45; 49; 50; 52; 53; 54; 55; 57; 58; 60; 61; 62; 64; 71; 72; 73; 74; 75.

The One
Jet Li plays both the hero and the villain in James Wong's (*Final Destination*) interplanetary sci-fi adv ture. (1 hr. 37 mins.; PG-13) • 15; 43; 45; 52; 67; 69.

The Others
Nicole Kidman plays a mother raising her two child in a haunted house in the American debut of Spar director Alejandro Amenabar. (2 hrs. 25 mins.; PG- • 2; 15; 17.

Piñero
Benjamin Bratt shows the rise and fall of seventies o law poet Miguel Piñero in Leon Ichaso's film. (1 hr. mins.; R) • 8.

Porn Star: The Legend of Ron Jeremy
Adult-film star Ron Jeremy is the all-too-willing su ject of this unrated documentary, which contains hard-core scenes, but probably could have used a fe (Rainer; 12/3) (1 hr. 20 mins.; NR) • 3.

Princesa
A downtrodden Brazilian call girl heads to Milan for sex change, and ends up falling in love with a marrie businessman instead. (1 hr. 36 mins.; NR) • 6.

Punks
Ian Polk's debut film is a romantic comed about gay African-American men. (1 hr. 4 mins.; NR) • 7; 18.

The Royal Tenenbaums
Wes Anderson's movie, starring Gene Hackman, Anjelica Huston, Gwyneth Paltrow, Ben Stiller, and Danny Glover, is about a family of prodigies gone to seed. Anderson frames everyone in tight, flat compositions, as if he were offering up these people as specimens. The movie is too clever by half, and, despite good work from Hackman and Huston, the acting is pretty zombified. (Rainer; 12/10) (1 hr. 48 mins.; R) • 8; 42.

Second Skin
Spanish director Gerardo Vera's film stars Javier Bardem (*Before Night Falls*) as a surgeon who becomes involved with a married man. (1 hr. 40 mins.; R) • 6.

Serendipity
John Cusack and Kate Beckinsale star in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 16; 23.

Shallow Hal
Do we really need the Farrellys to champion inner beauty? (Rainer; 11/19) (1 hr. 54 mins.; PG-13) • 8; 15; 29; 43; 45; 56; 67; 70; 71; 72; 73; 75.

Sidewalks of New York
Ed Burns writes, stars, and directs this romantic comedy starring Stanley Tucci, Heather Graham, and Rosario Dawson. (1 hr. 40 mins.; R) • 2; 9; 15; 28; 32; 42; 49; 63; 65; 67.

Spy Game
Robert Redford is a retiring CIA agent, until his protégé (Brad Pitt) is wrongly imprisoned overseas. Directed by Tony Scott. (1 hr. 55 mins.; R) • 5; 12; 13; 14; 15; 24; 31; 42; 43; 45; 50; 57; 60; 62; 68; 70; 75.

★ Tape
Richard Linklater's movie is set entirely in a motel room and stars Ethan Hawke, Robert Sean Leonard, and Uma Thurman, as the ex-girlfriend who may have been date-raped by one of them. It's an amazingly fluid and hypercharged experience, extremely well acted. (Rainer; 11/5) (1 hr. 28 mins.; R) • 2.

13 Ghosts
Shannon Elizabeth, Matthew Lillard, and F. Murray Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins.; PG-13) • 23; 67.

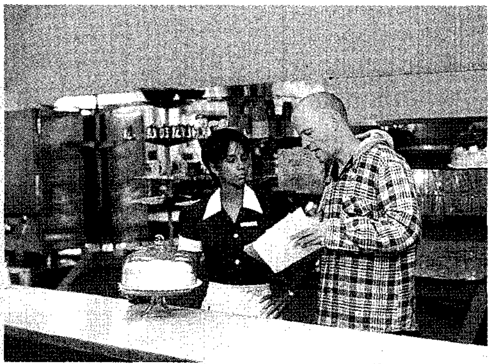
★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. (Rainer; 10/15) (1 hr. 52 mins.; R) • 21.

★ 2001: A Space Odyssey
Stanley Kubrick's science-fiction masterpiece about aliens, the dawn of mankind, and a radio wave to Jupiter. (2 hrs. 19 mins.; R) • 22.

Vanilla Sky
Tom Cruise plays a publishing executive and playboy who goes through a dreamtime nightmare in a quest for true love—or something like that. Cameron Crowe directed, Penélope Cruz and Cameron Diaz co-star, and the whole convoluted and unconvincing

Profile

Ball Player



How did a little-known independent Swiss filmmaker come to direct **Monster's Ball**, one of the season's most talked-about films? Two ways: by low-balling the big boys, and through a personal connection with the film's tragic plot. "De Niro and Oliver Stone wanted to make this film, but they wouldn't bring it in under $15 million," says director Marc Forster of his $5 million picture, which stars Billy Bob Thornton as a second-generation death-row prison guard. The main story line of the film, which also stars Halle Berry (pictured, with Forster) as the wife of a condemned Sean "Puffy" Combs, is initiated by a suicide. For Forster, this hit home: His brother took his own life three years ago. "I was in deep shock, and I'll never get over it," Forster says, "but you recognize there has to be a light at the end of the tunnel—*Monster's Ball* became that light to me." For cast and crew, filming on location at Angola State Prison in Louisiana heightened the tension on an already emotional shoot: "Once you confront the electric chair, you are captured by its past," Forster says. But for the 31-year-old director, there's something else he's going to have to confront: incoming fame and the close scrutiny that breeds. "When you're under the radar, there's no pressure," says Forster, whose only previous feature-film credits are the little-seen *Everything Put Together* and *Loungers*. "Now people will be paying attention." Opens December 26. B.K.

PHOTOGRAPH BY LOUISE BULLIARD/LIONS GATE FILMS.

“CATE BLANCHETT’S PORTRAYAL OF AN ORDINARY WOMAN THRUST INTO THE EXTRAORDINARY REALITY THAT WAS WORLD WAR II IS NOTHING SHORT OF MASTERFUL.”

– John Pungente, BRAVO’S SCANNING THE MOVIE

“CATE BLANCHETT CONTINUES TO AMAZE. A THRILLING, DEEPLY ROMANTIC STORY OF COURAGE AND SACRIFICE.”

– Terry Lawson, DETROIT FREE PRESS

“GILLIAN ARMSTRONG’S FILM IS A SUPERBLY RENDERED ’40S WAR DRAMA.”

– Graham Fuller, INTERVIEW MAGAZINE

CATE BLANCHETT

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FILMFOUR 4

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www.charlottegraymovie.com America Online Keyword: Charlotte Gray

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mess is perhaps the most baroque chick flick ever made. (Rainer; 12/17) (2 hrs. 16 mins.; R) • 5; 12; 13; 14; 21; 24; 31; 35; 39; 40; 41; 42; 44; 45; 47; 48; 49; 50; 51; 52; 53; 55; 57; 58; 59; 60; 61; 62; 64; 66; 70; 72; 73; 74; 75.

★ Waking Life
Richard Linklater has made a one-of-a-kind movie. A live-action digital-video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity. One of the very best movies of the year. (Rainer; 10/29) (1 hr. 40 mins.; R) • 8; 28.

The Wash
Snoop Dogg and Dr. Dre play a hip-hop Odd Couple working in a car wash in L.A. Directed by D.J. Pooh. (1 hr. 31 mins.; R) • 39; 43.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; The Business of Strangers; The Devil's Backbone; In the Bedroom; No Man's Land

2. CC Village East
189 Second Ave. (212-529-6799) • The Affair of the Necklace; Behind Enemy Lines; The Man Who Wasn't There; Moulin Rouge; Novocaine; The Others; Sidewalks of New York; Tape

3. Cinema Village
22 E. 12th St. (212-924-3363) • Memento; Mulholland Drive; Porn Star: The Legend of Ron Jeremy

4. Film Forum
209 W. Houston St. (212-727-8110) • B-52; Little Otik; Trembling Before G-d (See also "Museums, Societies, Etc.")

5. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Ocean's Eleven; Spy Game; Vanilla Sky

6. Quad Cinema
34 W. 13th St. (212-255-8800) • ABCD; The Fluffer; Princesa; Second Skin

7. The Screening Room
54 Varick St. (212-334-2100) • Fat Girl; Final; Punks (See also "Museums, Societies, Etc.")

8. UA Union Square
13th St. and Broadway (212-253-2225) • Black Knight; Harry Potter and the Sorcerer's Stone; The Independent; Lantana; Monsters, Inc.; Not Another Teen Movie; Piñero; The Royal Tenenbaums; Shallow Hal; Waking Life

14th–41st Streets

9. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Behind Enemy Lines; Focus; The Man Who Wasn't There; Sidewalks of New York

10. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Behind En Lines; Harry Potter and the Sorcerer's Stone; Heist; Life House; The Lord of the Rings: The Fellowship of the Ring; Man Who Wasn't There; Monsters, Inc.; Not Another T Movie

11. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The Devil's Ba bone; Mulholland Drive

12. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858 Ocean's Eleven; Spy Game; Vanilla Sky

13. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Harry Potter and t Sorcerer's Stone; Kate and Leopold; Monsters, Inc.; Not Anot er Teen Movie; Ocean's Eleven; Spy Game; Vanilla Sky

14. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Harry Pott and the Sorcerer's Stone; Heist; Kate and Leopold; Monster Inc.; Not Another Teen Movie; Ocean's Eleven; Spy Gam Vanilla Sky

42nd–60th Streets

15. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • The Affair of the Neck lace; Behind Enemy Lines; Black Knight; Bridget Jones's Diary The Devil's Backbone; Heist; Joe Somebody; Life As a House The Man Who Wasn't There; Moulin Rouge; Novocaine; Ocean's Eleven; The One; The Others; Shallow Hal; Shrek; Sidewalks of New York; Spy Game

16. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Kate and Leopold; Life As a House; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Serendipity

17. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Others

18. CC Sutton
205 E. 57th St. (212-759-1411) • Focus; My First Mister; Punks

19. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Mulholland Drive

20. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Ocean's Eleven

21. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Harry Potter and the Sorcerer's Stone; Kate and Leopold; Monsters, Inc.; Not Another Teen Movie; Training Day; Vanilla Sky

22. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • 2001: A Space Odyssey

23. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Domestic Disturbance; Serendipity; 13 Ghosts

24. New York Twin
220 E. 59th St. (212-505-CINE#590) • Spy Game; Vanilla Sky

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.

27. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Behind Enemy Lines

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • The Affair of the Necklace; The Devil's Backbone; Heist; The Man Who Wasn't There; Sidewalks of New York; Waking Life

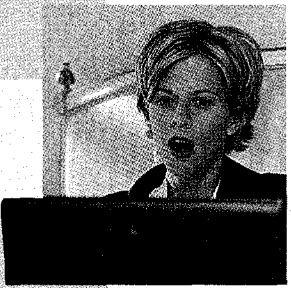
29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Behind Enemy Lines; Joe Somebody; Shallow Hal

Analysis

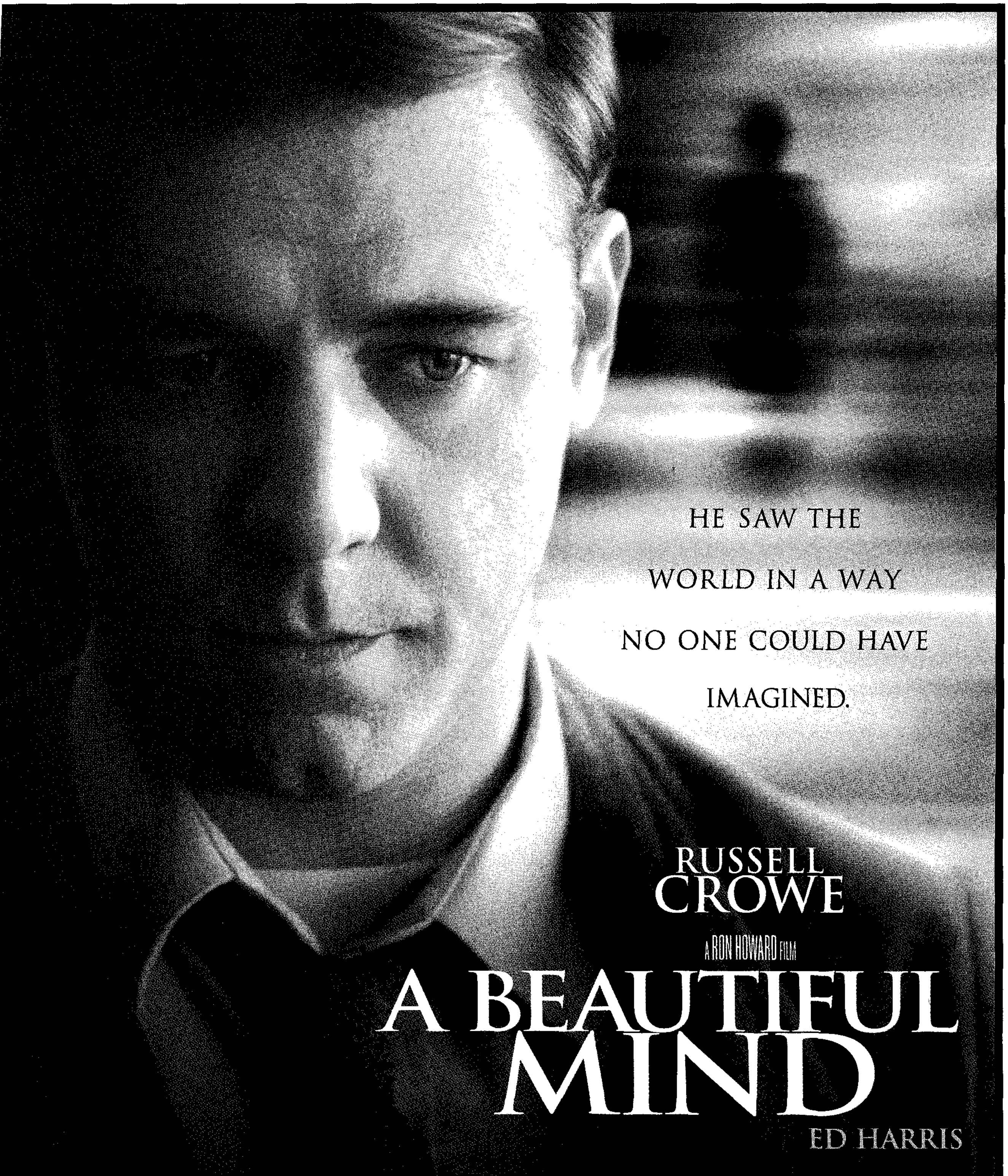
You've Got Mail *Again?*

Haven't we seen this before? **Kate & Leopold**—James Mangold's new film, pairing a present-day-Manhattan Meg with the transported-from-1876 Hugh Jackman—marches through the usual Ryan six-act template: her repulsion, his pining, their kiss, her tears, their near-miss makeup, the inevitable happy ending. But this one's different. Really, it is. Honest. (Opens December 21.) B.K.

THE FILM	THE SETUP	BORROWING HEAVILY FROM . . .	WHAT'S DIFFERENT THIS TIME
Kate & Leopold (2001)	Sensitive man-out-of-time arrives in New York, annoying Meg, who's gradually won over by his chivalry.	*Time After Time* (1979); *Back to the Future* (1984); most *Star Trek* episodes.	Nifty period costumes.
You've Got Mail (1998)	Chain-bookstore owner arrives in New York, annoying indie-bookstore owner Meg, who's gradually won over by "the real him."	*The Shop Around the Corner* (1940).	E-mail!
Sleepless in Seattle (1993)	Sensitive widower Tom Hanks arrives in New York from Pacific Northwest . . . you know.	*An Affair to Remember* (1957).	Presence of kid takes some adorability pressure off Meg's tousled locks.
Proof of Life (2000)	Rogue hostage negotiator annoys a married Meg, who, leaving her husband, is won over by cop's gruff lovability.	Real life (Meg + Russell Crowe – Dennis Quaid = tabloid bonanza).	Neither guy is played by Tom Hanks.
When Harry Met Sally (1989)	Smart-alecky Billy Crystal annoys Meg, then, in a unique twist, becomes her best friend *before* they get together.	*Annie Hall* (1977), and, in fact, virtually all mid-career Woody Allen.	At least it was first—though it contains Meg's *second* onscreen fake orgasm (cf. *The Doors*).



PHOTOGRAPHS: FROM TOP TO BOTTOM, JOHN BAER; PHOTOFEST (2).



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www.abeautifulmind.com
For rating reasons, go to www.filmratings.com AOL Keyword: A Beautiful Mind

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30. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Harry Potter and the Sorcerer's Stone

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Harry Potter and the Sorcerer's Stone; Not Another Teen Movie; Ocean's Eleven; Spy Game; Vanilla Sky

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Sidewalks of New York

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Not Another Teen Movie; Ocean's Eleven

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Behind Enemy Lines

35. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Behind Enemy Lines; Joe Somebody; Vanilla Sky

36. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • The Business of Strangers; In the Bedroom; Kandahar; No Man's Land

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky; The Wash

40. New Coliseum
701 W. 181st St. (212-740-1545) • Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

41. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

42. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • The Affair of the Necklace; Harry Potter and the Sorcerer's Stone; Iris; Kate and Leopold; The Man Who Wasn't There; The Royal Tenenbaums; Sidewalks of New York; Spy Game; Vanilla Sky

Bronx

43. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Ocean's Eleven; The One; Shallow Hal; Spy Game; The Wash

44. Concourse Plaza
214 E. 161th St. (718-588-8800) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

45. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Kate and Leopold; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; The One; Shallow Hal; Spy Game; Vanilla Sky

Brooklyn

46. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Amélie; In July; The Man Who Wasn't There (See also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

48. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

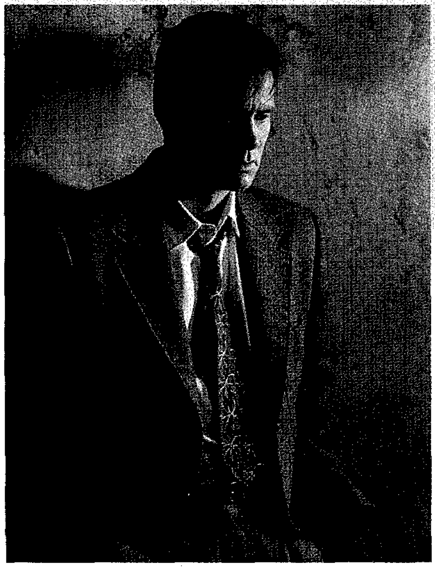
49. Cobble Hill Cinema
265 Court St. (718-596-9113) • Amélie; Harry Potter and the Sorcerer's Stone; Ocean's Eleven; Sidewalks of New York; Vanilla Sky

50. Court Street 12
106 Court St. (718-246-7469) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Spy Game; Vanilla Sky

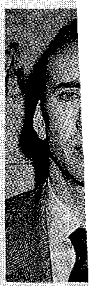
Opening

California Dreaming

"That MTV style just isn't me," says director Frank Darabont, whose last two Oscar-nominated films were set in the thirties (*The Green Mile*) and forties (*The Shawshank Redemption*), and who's bravely moving forward to 1951 with his new film, **The Majestic**. "I was born in France, but seem to be drawn to America's past," he says. Darabont is also drawn to uplifting stories: *The Majestic* stars Jim Carrey as a blacklisted Hollywood screenwriter who, suffering amnesia, winds up in Northern California, where he's mistaken for a long-missing war hero. As Carrey regains his memory, he has to face both the town he's inspired (as someone else) and the House Un-American Activities Committee. "This is really my love letter to Frank Capra," Darabont says. "Which would make Jim Carrey my Jimmy Stewart." Opens December 21.



Trailers



WHAT I REALLY WANT TO DO IS DIRECT **Nicolas Cage** (who's taken a break since wrapping up *Windtalkers*) will go behind the camera for the first time for an indie film called *Sonny*. He's enlisted **James Franco**, best known for his leading role in TNT's *James Dean*, to star in the movie, which will follow the story of a youn hustler who tries to get out of the life by joining the Army; Cage's own Saturn Films wi produce, with no distributor yet attached.

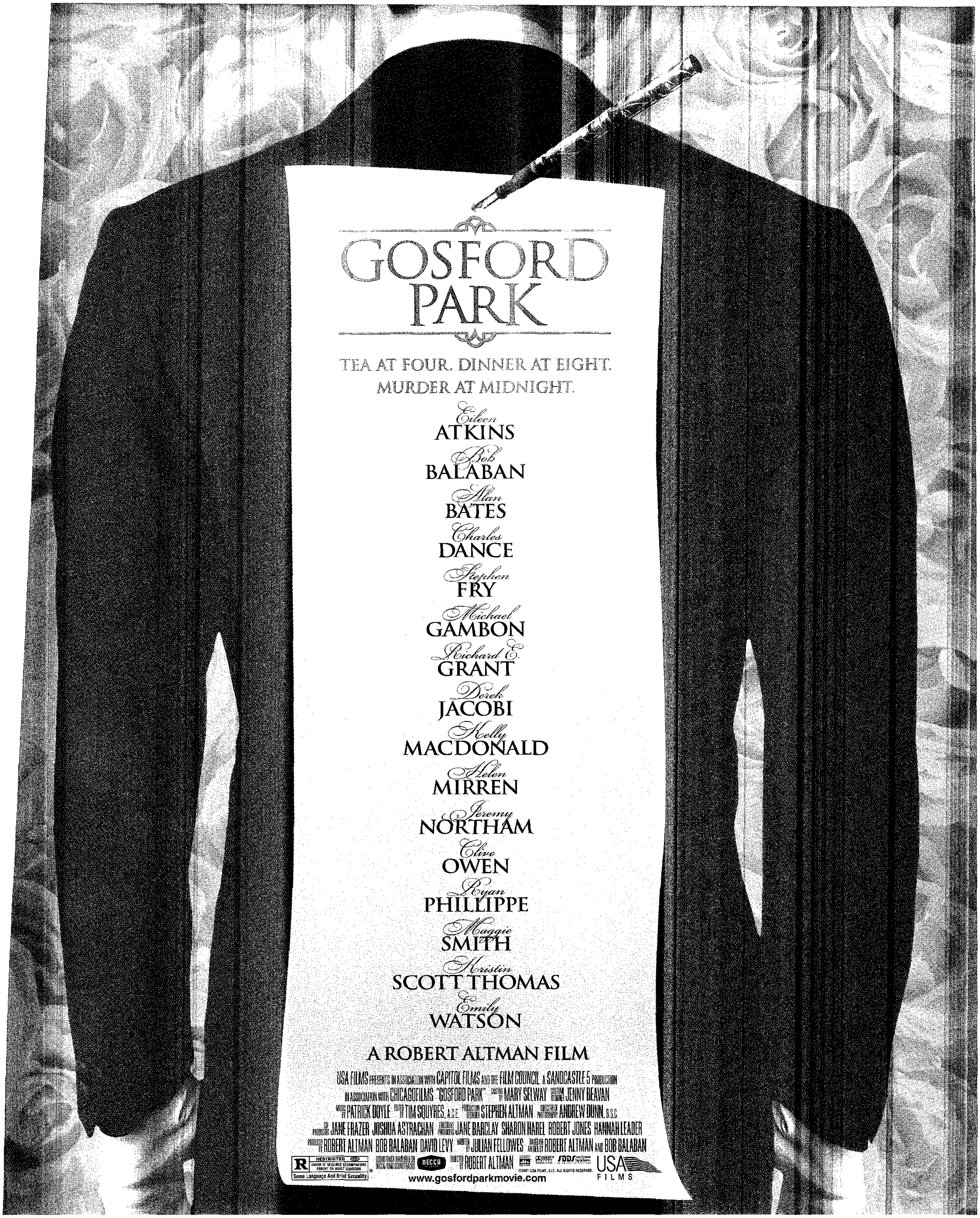
OUTBACK OUTLAWS Aussie **Heath Ledger** has signed on for Working Title Films' *Ned Kelly*, yet another period film (Ledger also appeared in *The Patriot* and *A Knight's Tale*); the film will chronicle the lives of Ned Kelly (Ledger) and his brother, who were exiled to the Australian penal colony in 1843 and became infamous desperadoes; **Drew Barrymore** and **Rachel Griffiths** (*Six Feet Under*) are also reportedly in talks to join the film, which is scheduled to start shooting in the spring.

MAKING *TRACKS* Ex-convict **Peter Wade** is making the most of his life experience; the Wall Street money-mover, who served two years in the clink at the age of 18 after being convicted of manslaughter, is taking his story to the big screen; **Ice-T**, **Barbara Christie**, and **John Heard** will star in the true-life story about the death of a train conductor for which Wade and three friends were blamed; Wade will finance the film himself with private investors, and will also produce, write, and direct; the film, with a working title of *Tracks*, is shooting in various locations in New York City and New Jersey this month.

COMIX TURN **Colin Farrell** has signed on to star opposite **Ben Affleck** in *Daredevil* for 20th Century Fox; the film will be based on the popular Marvel Comics series, with Affleck playing the blind-yet-all-seeing hero, Matt Murdock, and Farrell his villainous foe, Bullseye; **Mark Steven Johnson** (*Simon Birch*) directs the film, which is scheduled to go into production in March in Los Angeles, although the story takes place in Hell's Kitchen.

SARA CARDACE

PHOTOGRAPHS: CLOCKWISE FROM BOTTOM LEFT, RALPH NELSON/SMPSP; ROBIN PLATZER (2).



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51. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Harry ter and the Sorcerer's Stone; The Lord of the Rings: The lowship of the Ring; Vanilla Sky

52. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • hind Enemy Lines; Black Knight; Domestic Disturbar Harry Potter and the Sorcerer's Stone; Kate and Leop Monsters, Inc.; Not Another Teen Movie; Ocean's Elev The One; Vanilla Sky

53. Pavilion
188 Prospect Park West (718-369-0838) • Harry Pot and the Sorcerer's Stone; The Lord of the Rings: The Fellows of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocea Eleven; Vanilla Sky

54. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Heist; Ocean's Elev

55. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) Harry Potter and the Sorcerer's Stone; The Lord of the Ring The Fellowship of the Ring; Not Another Teen Movie; Ocear Eleven; Vanilla Sky

56. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Domes tic Disturbance; Harry Potter and the Sorcerer's Stone; Mor sters, Inc.; Shallow Hal

57. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Behind Enemy Lines; Black Knight; Harry Potter anc the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie Ocean's Eleven; Spy Game; Vanilla Sky

Queens

58. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

59. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Heist; Life as a House; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Vanilla Sky

60. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Joe Somebody; Kate and Leopold; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Spy Game; Vanilla Sky

61. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; Vanilla Sky

62. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Spy Game; Vanilla Sky

63. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • ABCD; The Affair of the Necklace; Amélie; The Man Who Wasn't There; Novocaine; Sidewalks of New York

64. Main Street Cinemas
72-66 Main St. (718-263-4828) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

65. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; Focus; The Man Who Wasn't There; Sidewalks of New York

66. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

67. UA Astoria
28-60 Steinway St. (718-726-1279) • Domestic Disturbance; Heist; The One; Shallow Hal; Sidewalks of New York; 13 Ghosts

68. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Spy Game

69. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone

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Leah Rozen, PEOPLE

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Park (718-848-1738) • Behind Enemy Lines; Black Knight; The One

70. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Shallow Hal; Spy Game; Vanilla Sky

71. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Ocean's Eleven; Shallow Hal

72. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Shallow Hal; Vanilla Sky

Staten Island

73. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; Kate and Leopold; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Shallow Hal; Vanilla Sky

74. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Harry Potter and the Sorcerer's Stone; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

75. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Shallow Hal; Spy Game; Vanilla Sky

Museums, Societies, Etc.

76. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 12/18: *Pickup on South Street* (1953). 12/19: *Ashes and Diamonds* (1958). 12/20: *It Came From Outer Space* (1953). 12/21–12/23: *The Seventh Seal* (1956).

77. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Greatest Hits: Highlights From Film Forum's Repertory Screen." 12/18–12/19: *Brazil* (1985). 12/20–12/22: *Raging Bull* (1980); *Taxi Driver* (1976). 12/23–12/24: *Dail M for Murder* (1954). 12/25–12/26: *Kiss Me Kate* (1953). 12/27–12/29: *A Hard Day's Night* (1964); *Duck Soup* (1933). 12/30–12/31: *The Apartment* (1960); *Some Like It Hot* (1959). 1/1–1/2: *Double Indemnity* (1944); *The Lady Eve* (1941).

78. French Institute
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "Cine Homage to Jeanne Moreau." 12/18: *The Bride Wore Black* (1968).

79. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587); $8. • "Brazil on Screen." 12/19: *A Dog's Will* (2000).

80. Makor
35 W. 67th St. (212-601-1000); $9. • 12/24–12/27: *Hedwig and the Angry Inch* (2001).

81. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "A Wonderful Town: New York in Film." 12/18: *Auntie Mame* (1958); *Trick* (1999). 12/20: *It Should Happen to You* (1954); *42nd Street* (1933); *The Band Wagon* (1953). 12/21: *Trick* (1999); *On the Town* (1949); *The Cameraman* (1928). 12/22: *Miracle on 34th Street* (1947); *Auntie Mame* (1958). "Mauritz Stiller—Restored." 12/27: *Balettprimadonnan* (1916); *Vingarne* (1916). 12/28: *Erotikon* (1920); *Johan* (1921). 12/29: *The Treasure of Arne* (1919); *Vingarne* (1916). 12/30: *Gunnar Hedes Saga* (1923). 12/31: *Johan* (1921).

82. The Screening Room
54 Varick St. (212-334-2100); $10. • 12/14–12/21: *White Christmas* (1954).

83. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); free. • "War and Peace." 12/18: *Mash* (1970).

Theater

Edited by Logan H

Broadway

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. Maya Days, Idina Menzel, and Adam Pascal star. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

By Jeeves
An unnecessary revival of Andrew Lloyd Webber and Alan Ayckbourn's musical about a wacky manservant and his banjo-plucking master. Music by Webber; book and lyrics by Ayckbourn, who also directs. $75–$85. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/30. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Dance of Death
Ian McKellen and Helen Mirren play the feuding spouses in August Strindberg's classic drama. $50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/13. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

45 Seconds From Broadway
Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the Edison Hotel coffee shop, the legendary Broadway hangout otherwise known as the "Polish Tea Room." $20–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the prov bial chorus girl who gets her big break is snappily rected by Mark Bramble, with exuberant choreog phy by Randy Skinner, and features a top-notch c Michael Cumpsty, Christine Ebersole, David Eld Jonathan Freeman, and Mary Testa. $20–$95. Tues.–S at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the P forming Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
A rambunctious yet heartfelt musical adaptation of t 1997 film about desperate, destitute men who ha nothing to lose but their underwear. Music and lyri by David Yazbek; book by Terrence McNally; directe by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. an Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-23 6200).

Hedda Gabler
Kate Burton plays Hedda, a woman trapped in con vention and bored with her scholarly husband, in thi Jon Robin Baitz adaptation of Ibsen's classic, directe by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. an Sat. at 2, Sun. at 3. Through 1/13. • Ambassador Theatre 215 W. 49th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Cole Porter's delightfully feuding couple—two actors who play the *Shrew*'s Kate and Petruchio in a play-within-the-musical. An energetic supporting cast does terrifically with evergreen numbers like "Brush Up Your Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/30. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Music Man
Meredith Willson's squeaky-clean 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the lovely, gorgeous-voiced Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

ı Prince star in this lively revival of Michael Frayn's don hit, a slapstick farce about a touring theatrical pe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, . at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-4100).

Phantom of the Opera
drew Lloyd Webber's campy version of the macabre , given an opulent spin by director Hal Prince. –$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 6/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

e Producers
than Lane and Matthew Broderick produce the ul-iate "surefire flop," *Springtime for Hitler*, in Mel ooks's triumphant new musical and Tony Award ord-setter. Based on his Oscar-winning 1968 film, ected and choreographed with aplomb by Susan oman, this giddy romp is the hottest ticket in town. 0–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

oof
nnifer Jason Leigh plays a chronically depressed ung woman whose father, a famous mathematician, cently lost his mind and then his life. When Cather-e's type-A sister rolls into town to bury him, a grad-ate student (the exceptional Josh Hamilton) finds a roundbreaking proof among her father's otherwise onsensical papers and Catherine is jolted out of her ear-catatonic state and into the confusing world round her. Justly rewarded with a Pulitzer and sever-l Tonys, David Auburn's *Proof* is a virtuoso piece of vriting. Daniel Sullivan's direction is impeccable. 24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Nalter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Onstage

Idiot's Delight

If your kids scream *"Not again!"* every time you mention *A Christmas Carol*, and you bellow *"Not again!"* every time they mention Harry or Gandalf, you may look to the New Victory for an amicable, inflammable compromise. **What Goes Up**, the latest show by the Austin-based comic-acrobatic troupe the Flaming Idiots, features the comic stylings of Pyro, Gyro, and Walter (pictured), without any big moral lessons to scare off the kids or any global-marketing conspiracy to annoy the parents. It's just pure performance: Three artists swallowing balloons, juggling unwieldy objects, and making bologna sandwiches with their toes. Through January 13. (See "Off Broadway.")

The Rocky Horror Show
Just reopened: Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, a celebrity emcee narrates laugh-out-loud improvisatory commentary (this fall's lineup includes Jerry Springer, Robin Leach, and Gilbert Gottfried), while the audience screams out call-and-response jokes. Featuring hairband legend Sebastian Bach (*Jekyll & Hyde*), *Rent* star Daphne Rubin-Vega, and Terrence Mann. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. Through 1/6. • Circle in the Square, 1633 Broadway (212-239-6200).

Sexaholix
John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) teams up with Harry Connick Jr. on a new musical adaptation of Émile Zola's *Thérese Raquin*, set in Connick's home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

The Women
The Roundabout stages Clare Boothe Luce's 1936 classic about a woman whose marriage is ruined by gossip. The formidable ensemble includes Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Off Broadway

Previews and Openings

Brutal Imagination
This imaginative work tells the story of the imaginary African-American man who supposedly killed Susan Smith's children. Written by poet-playwright Cornelius Eady, with music by Diedre Murry performed by a jazz quartet, it's based on Eady's striking volume of poetry, *Brutal Imagination*, a finalist for the 2001 National Book Award. $15–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. Previews begin 12/19 for a 1/8 opening. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

A Christmas Carol
Patrick Stewart returns with his solo adaptation of the Dickens tale. Proceeds go to charity. $25–$100. Call for schedule. 12/24–12/30. • Marriott Marquis Theatre, 1535 Broadway (212-307-4100).

Homebody/Kabul
In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. In previews for a 12/19 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Summer of '42
A musical adaptation of the movie and 1971 Herman Raucher novel about three boys coming of age on a pristine island during WWII. Music and lyrics by David Kirshenbaum; book by Hunter Foster. $25–$65. Wed.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 12/18 opening. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Now Playing

And God Created Great Whales
Rinde Eckert returns with his terrific show about a frazzled piano tuner who attempts to compose a great opera based on *Moby-Dick*. It's an all-too-rare instance of experimental theater where the experiment actually works. $35. Tues.–Sat. at 8, Sun. at 4. Through 1/13/02. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Are You Dave Gorman?
A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Big Top Doo-Wop
Big Apple Circus returns with its latest spectacle. $18–$65. Call for schedule. • Damrosch Park, Lincoln Center (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

A Christmas Carol
The delightful annual tradition, begun by the late Mike Ockrent and carried on by his wife, director-choreographer Susan Stroman (*The Producers, Contact*), now stars a grizzled Tim Curry as Scrooge. $25.50–$91.50. Call for schedule. Through 12/27. • Theatre at Madison Square Garden, Seventh Ave. at 32nd St. (307-7171).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Elaine Stritch at Liberty
The extraordinary Elaine Stritch has collaborated with

PHOTOGRAPH BY BRENDA LADD.

New Yorker writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch" from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. $40. Wed.–Sat. at 8, Sat. and Sun. at 2. Through 12/30. • Public Theater, 425 Lafayette St. (212-239-6200).

Everett Beekin
Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Fantasticks
The enchanting musical that has launched many a career (including Jerry Orbach's) since "Try to Remember" was first sung 41 years ago. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Glory of Living
Philip Seymour Hoffman directs Anna Paquin in provocateuse Rebecca Gilman's drama about an abused teenager and her brutal ex-con husband. $37.50. Mon.–Sat. at 8, Sat. at 3. Through 12/22. • MCC Theater, 120 W. 28th St. (212-206-1515).

Good Thing
For the New Group, Jo Bonney directs a new drama by Jessica Goldberg (*The Hologram Theory*) that contrasts a young couple anticipating a baby and an older couple in the throes of a midlife crisis. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 1/13. • The New Group Theatre at St. Clements, 423 W. 46th St. (212-279-4200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Cathy Richardson and Catherine Curtin are now joined by pop singer Beth Hart. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Marc Salem's Mind Games, Too
The mentalist Marc Salem reads minds and blows them. $45. Tues.–Sat. at 7:30, Sat. and Sun. at 3. • The Duke on 42nd St., 229 W. 42nd St. (212-239-6200).

Metamorphoses
Mary Zimmerman uses a 27-foot-wide pool of water to stage her Ovid-inspired work, an inventive and moving collection of fables about transformation. $55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/30. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Murdered by the Mob
Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Othello
Two of our finest Shakespearean actors take the s
Keith David plays the title role; Liev Schreiber play
go. (See John Simon's review in this issue.) $25–
Tues.–Sat. at 8, Wed., Sat. and Sun. at 2. • The Public
ater, 425 Lafayette St. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–
at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy The
1553 Broadway, at 46th St. (212-695-3401).

Psych
Jim Simpson directs a dark new comedy by E
Smith (*The Uneasy Chair*) about a graduate stud
who works part-time as a dominatrix. Tues.–Sat. a
Sat. at 3, Sun. at 3 and 7:30. Through 12/30. • Peter
ton Space, 555 W. 42nd St. (212-279-4200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian
of genital origami." $29.90–$39.90. Tues.–Thurs. at
Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Housem
Theatre, 450 W. 42nd St. (212-239-6200).

Repertorio Español's Festival of Jewish Lat American Theatre
The festival kicks off with Alejandro Samek's *Vol*
Una Noche (She Returned One Night), a magic-rea
ist tale about a Jewish mother who comes bac
from the grave after her son marries a Latin
Catholic woman. $25–$40. Call for schedul
Through 12/23. • Gramercy Arts Theatre, 138 E. 27th S
(212-889-2850).

Roadside
This Tom Jones and Harvey Schmidt musical pays tribute to the Wild West. $45. Tues.–Sat. at 8, Wed., Sat., an
Sun. at 8. Through 12/23. • York Theatre at St. Peter's, 61
Lexington Ave. (212-239-6200).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men*. The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

[sic]
The Obie-winning Soho Rep stages Melissa James Gibson's new comedy about three neighbors: a novelist, a musician, and an auctioneer. $30. Call for schedule. Through 1/18. • Soho Rep, 46 Walker St. (212-479-7979).

Songs of Paradise
Folksbiene Yiddish Theatre stages a satirical version of the Book of Genesis. $35–$40. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 12/23. • Theater Four, 424 W. 55th St. (212-239-6200).

Speaking in Tongues
Despite an impressive opening scene, this mysterious drama by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom*, ultimately feels more contrived than complex. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

The Streets of New York
A flat new adaptation of Dion Boucicault's musical. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50.

Previews

Killer Story Line

In 1994, when the Susan Smith story finally unraveled on network television, it was revealed that the South Carolina woman had murdered her own two children, then invented a black perpetrator for police to seek. Poet-playwright Cornelius Eady, the author of **Brutal Imagination**, recalls, "I thought, *That man's a speaker. He's got things to say.*" Over the next few years, Eady crafted a stunning cycle of poems that assumed the voice of the young man Susan Smith invented. The darkly absurd *Brutal Imagination*, nominated for a 2001 National Book Award, traced this mythical figure's capricious birth and the roiling co-dependence that develops between him and Smith, as conflicted as that of two lovers. Now Eady has reunited with Diane Paulus, the director who brought his Pulitzer-finalist musical *Running Man* to the stage in 1999, to stage *Brutal Imagination* at the Vineyard Theatre. "Writing poetry is a very solitary art, so I've been learning about collaboration," he says. "I feel a bit like a jazz musician doing improvisation. The poems are the melody, but I'm realizing that between the notes, there's a lot we can do." Eady and his partners have married his poems to snippets from local newspaper transcripts, new dialogue, and music by composer Diedre Murray, all to be enacted by the Broadway veterans Joe Morton and Sally Murphy (pictured). "It's going to be a lot of fun," he says. *Fun*? "Yeah—I'm amazed to be using the word," he explains. "But when you break it down, what she was claiming was just so foolish. It just inevitably becomes very absurd." Previews begin December 19. (See "Off Broadway.") L.H.

PHOTOGRAPH BY CAROL ROSEGG.

trings Attached

Despite recent Australian innovations, puppet masters do not typically drop their pants. So La MaMa E.T.C. will return to the comparatively prudish roots of the form on December 20, when the Obie-winning troupe Great Small Works stages **A Mammal's Notebook: The Erik Satie Cabaret** (pictured). The group, which most recently staged *Memoirs of Glückel of Hameln,* will portray the life and work of the French modernist composer and present his miniature opera for marionettes, *Geneviève de Brabant.* A respected John Cage interpreter, pianist Margaret Leng Tan provides the music. (See "Off-Off Broadway.")

ues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 1st St. (212-307-4100).

ick . . . Tick . . . Boom!

This passionate, semi-autobiographical musical by the ate Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn (*Proof*) shaped the script; Scott Schwartz *Bat Boy*) directs. Now starring New Kids on the Block yet Joey McIntyre. $30–$55. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., *and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St.* (212-239-6200).

True Love

Charles L. Mee's *True Love*, an exploration of love set in a gas station, follows *First Love* and *Big Love* . $45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. • The Zipper, 336 W. 37th St. (212-239-6200).

Underneath the Lintel

In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues

Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 1/20: Kate Clinton, LaChanze, and Marcia Wallace. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Voice of the Turtle

John van Druten's WWII romantic comedy. $35. Tues.–Thurs. at 7, Fri.–Sat. at 8, Sun. at 2 and 7. Through 12/30. • *Mint Theater, 311 43rd. St.* (212-315-0231).

What Goes Up

The Flaming Idiots perform comic gymnastics. $10–$40. Call for schedule. Through 1/13. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Where's My Money?

John Patrick Shanley's dark comedy about Brooklyn divorce lawyers. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Through 1/13. • MTC Stage 2 at City Center, 131 W. *55th St. (212-581-1212).*

Wonder of the World

You couldn't ask for a better comic cast. Sarah Jessica Parker plays a frazzled heroine on the verge in this gag-happy comedy, supported by Marylouise Burke, Kevin Chamberlin (*Dirty Blonde*), and the ever-wonderful and goofy Amy Sedaris. Despite the mixed reviews, playwright David Lindsay-Abaire (*Fuddy Meers*), may be Off Broadway's hottest young talent. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. Through 1/5. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Off-Off Broadway

Ajax (por nobody)/No Mother to Guide Her

The Bat Theatre Company revives two of its most successful recent works. Alice Tuan's *Ajax* runs Thurs. at 9, Fri. and Sat. at 10. Lillian Hellman's drama runs Fri. and Sat. at 7. Through 12/22. • Flea Theater, 41 White St. (212-226-2407).

Arms and the Man

Ernest Johns directs George Bernard Shaw's wartime comedy. $15–$40. Call for schedule. Through 3/28. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Christmas With the Crawfords

The campy holiday show returns, starring joey Arias as a very upset Joan Crawford on Christmas Eve, 1944. $40. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-439-5135).

Conversations With the Pool Boy

Vortex Theater stages the 1994 Robert Coles comedy. $19. Wed.–Sat. at 8, Sun. at 5. 12/21–1/13. • *Sanford* Meisner Theater, 164 Eleventh Ave. (212-206-1764).

Drummer Wanted

Richard Maxwell's new "personal-injury-case musical." $17. Wed.–Sun. at 7:30. Through 12/23. • P.S. 122, 150 First Ave., at 9th St. (212-477-5933).

The Eight: Reindeer Monologues

Adobe Theatre Company revives its 1995 comedy. $15. Wed.–Sat. at 8. Through 12/22. • Ohio Theater, 66 Wooster St. (212-279-4200).

A Flea in Her Ear

Pulse Ensemble Theatre stages George Feydeau's raunchy sex farce, directed by Alexa Kelly. $18. Wed.–Sat. at 8, Sun. at 3. Through 12/21. • John Houseman Studio Theater, 450 W. 42nd St. (212-695-1596).

The Guys

Bill Murray and Sigourney Weaver pair up for workshop performances of the first play directly confronting the September 11 tragedy. Anne Nelson's drama tracks a fire captain who asks an editor to help him write eulogies for his fallen men, and will be performed, appropriately, just blocks from ground zero. $15. Mon.–Thurs. at 7. Through 12/20. • Flea Theater, 41 White St. (212-226-2407).

The Insurrection Mass with Funeral March for a Rotten Idea

Bread and Puppet's "nonreligious service in the presence of several paper maché gods." $10. Wed.–Sun. at 8. • Theater for a New City, 155 First Ave. (212-254-1109).

Kiki & Herb: There's a Stranger in the Manger!

The inimitable cabaret duo Kiki & Herb have made their phenomenally twisted holiday show a downtown tradition as viable as an egg-nog hangover. Make their wicked renditions of Radiohead, Britney Spears, and Mary J. Blige tunes a part of your family tradition. $30–$35. Tues.–Sat. at 8:30. Through 12/31. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

The Last Carburetor

Leon Chase's new drama revolves around a family's wrecked 1970 Plymouth Hemi Barracuda, and stars the talented downtown actress Susan O'Connor (*Never Swim Alone, See Bob Run*). $15. Wed.–Sat. at 7:30. Through 12/22. • Present Company Theatorium, 196–198 Stanton St. (212-330-9380).

Listen Houdini

Axis Theatre presents a new drama that pits Houdini, Sir Arthur Conan Doyle, and medium Margery Crandon against one another. $20. Thurs.–Sat. at 8. Through 12/22. • Axis Theatre, 1 Sheridan Square (212-807-9300).

Little Ham: A Harlem Musical

A new musical based on the Langston Hughes play. $19. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/30. • Hudson Guild Theatre, 441 W. 26th St. (212-206-1515).

A Mammal's Notebook/Holiday Puppet Festival/ Briah

The Obie-winning puppetry company Great Small Works stages a tribute to the work of French modernist composer Erik Satie, 12/20–12/30. / The Czech puppetry festival continues, 12/20–1/6. / Israeli playwright Yossefa Even-Shoshan interprets the life of poet Shlomo Ibn-Gabirol. 12/20–12/30. $10–$20. Call for schedules. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Monday Night Magic

Internationally known magicians in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono

An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Novel

Lorca Peress directs Nick Bellitto's drama about a distraught novelist. $15. Fri. and Sat. at 7:30, Sat. and Sun. at 2. Through 12/23. • Here, 145 Sixth Ave. (212-647-0202).

Oedipus the King

Jean Cocteau Rep stages the classic. $15–$40. Call for schedule. Through 1/24. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Pandora's Last Christmas

Tony Torn directs Che Costello's sequel to last year's odd *Pandora's Box of Sweets*, in which Pandora freaks out about all the dangerous holiday box-opening. $10. 12/19–12/22 at 8, 12/21 and 12/22 at 10. • Chashama, 129 W. 42nd St. (212-233-0331).

Peter Pan

A dark version of the classic. $25. Tues.–Sat. at 8. • Theatre for the New City, 155 First Ave. (718-488-9233).

Reverend Billy and the Church of Stop Bombing

The perorating contrarian returns. $10. Sun. at 7. • Culture Project Theatre, 45 Bleecker St. (212-253-9983).

Santa Claus Is Coming Out

Jeffrey Solomon's campy solo show about Kris Kringle, the swingin' single. $25. Mon, Fri., and Sat. at 8, Sat. at 10:30, Sun. at 3 and 7. Through 1/7. • Gene Frankel Theatre, 24 Bond St. (212-206-1515).

The Stranger

Frank Cwiklik's new adaptation of the Orson Welles spy classic. $15. Thurs.–Sun. at 7:30. Through 12/22. • Red Room, 85 E. 4th St. (212-539-7686).

Unity Fest

The fourth annual gay play festival returns with a three new plays by Chay Yew (*Porcelain, Wonderland*), and others. Each night, the festival stages six short plays. $15. Tues.–Sat. at 8, Sun. at 3 and 7. Through 12/30. • Bank Street Theater, 155 Bank St. (212-358-3557).

PHOTOGRAPH BY ORLANDO MARRA.

cue

Art

Edited by Edith Newh

Galleries

Solos

Madison Avenue and Vicinity

Aristodimos Kaldis
Intensely colored, quirkily structured paintings from the late thirties through the early fifties that presage his later, more fluid landscapes; through 1/12/02. • Bookstein, 50 E. 78th St. (212-439-9605).

Roy Lichtenstein
Paintings, drawings, and sculpture from the artist's estate, dating from the late fifties through the nineties, at Mitchell-Innes & Nash, through 1/12/02, and black-and-white paintings from the early sixties, at Gagosian, through12/22. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400), and Gagosian, 980 Madison Ave. (212-744-2313).

Barbara Takenaga
Small-scale abstract paintings that consist of repeated circular forms enclosing spiraling lines that suggest Tibetan wheels of life, hairy rosettes, or references to sixties psychedelia; through 1/12/02. • Graham, 1014 Madison Ave. (212-535-5767).

Frantisek Vizner
A 35-year retrospective of the Czech artist's minimal cut-glass sculptures and related drawings; through 1/5/02. • Friedman, 32 E. 67th St. (212-794-8950).

57th Street Area

Richard Baker
Recent still-paintings by this artist known for his simple, elegiac compositions; through 1/26/02. • Washburn, 20 W. 57th St. (212-397-6780).

Burgoyne Diller/Theodore Stamos
Paintings and drawings from the thirties, the decade in which the artist's work evolved from Cubism to non-objective Neoplasticism/Abstract paintings from the late forties, the artist's formative years. Through 1/12/02. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Jacob Lawrence
More than 30 paintings by the African-American artist (1917–2000) whose work is currently the subject of a Whitney Museum retrospective; through 1/26/02. • D C Moore, 724 Fifth Ave. (212-247-2111).

Andrew Lenaghan
Paintings that continue the artist's exploration of industrial and waterfront areas of Manhattan and Brooklyn; through 1/24/02. • Adams, 41 W. 57th St. (212-644-5665).

Ron Nagle
Vividly colored earthenware cup forms by the California ceramicist; through 1/5/02. • Clark, 24 W. 57th St. (212-246-2205).

Mark Rothko
Forty of the artist's Depression-era urban scenes, still lifes, and nudes from the thirties and forties, at PaceWildenstein, through 1/5/02. • Washburn, 20 W. 57th St. (212-397-6780), and PaceWildenstein, 32 E. 57th St. (212-421-3292).

Neil Welliver
A survey of the artist's early paintings of nude female figures in forest settings from the late sixties and early seventies; thro 1/26/02. • Alexandre, 41 E. 57th St. (212-755-2828).

William Zorach
Cast-bronze and carved wood and stone sculpture the cats, dogs, rabbits, guinea pigs, frogs, fish, and f that were part of the artist's natural surroundings at summer home in Maine; through 1/5/02. • Zabriskie E. 57th St. (212-752-1223).

SoHo and TriBeCa

Tacita Dean
Photogravures based on postcards collected by t artist that transform each postcard image into the fin scene of an imagined film, complete with inscrib stage directions; through 2/2/02. • Blum, 99 Wooster (212-343-0441).

Tony Matelli
A installation of self-portraits that transforms the galler into a self-contained island of the artist's own multipl ever-distorting visages; through 1/13/02. • Koenig, 24 Centre St. (212-334-9255).

Mia Westerlund Roosen
Large hand-built concrete sculptures that are emphatically loopy and bring to mind mechanical contraptions and the cartoony exaggerations of Philip Guston' late paintings; through 1/12/02. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Jörge Sasse
New digitally manipulated photographs; through 1/12/02. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Erik Adriaan van der Grijn
Expressionistic, multi-panel abstract paintings by a New York-based Dutch artist known for his use of black and yellow; through 1/12/02. • Egizio's Project, 596 Broadway (212-226-8537).

Chelsea

John Ahearn
Recent cast plaster and fiberglass sculptures; through 1/12/02. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Louise Bourgeois
New figurative and abstract sculptures in stitched fabric that continue the artist's recent exploration of her relationship to her mother; through 1/5/02. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Arturo Elizondo
Colorful large-scale paintings inspired by Marcel Duchamp and mixing a Duchampian perspective with fragmented references to Mexican iconography; through 1/10/02. • Nosei, 530 W. 22nd St. (212-741-8695).

Carlos Garaicoa
Works by a Havana-based artist who uses various media to muse on the fragility of the urban landscape, including a video and sculpture that features aerial views of New York, Havana, and Yokohama; an ideal fantasy cityscape made from paper lamps, and photographs and drawings that transform urban ruins into poetic monuments; through 1/5/02. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

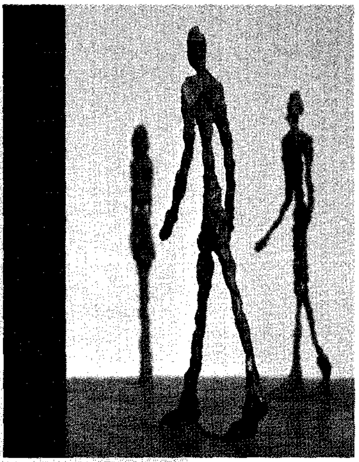
Steve Gianakos
Irreverent, often lewd, paintings and drawings from the seventies that use cartoon-derived imagery to portray the human condition as an absurd interplay of sexuality and psychological fragmentation; through 1/19/02.

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Data

Shelf-ish Pleasures

Big, beautiful **art and photography books** are always excellent last-minute gifts, and any volume from this year's selection is guaranteed to please at least one gallery- or museumgoer in your life. But be warned—they're addictive. This time next year, you may have to spring for a bookcase. E.N.

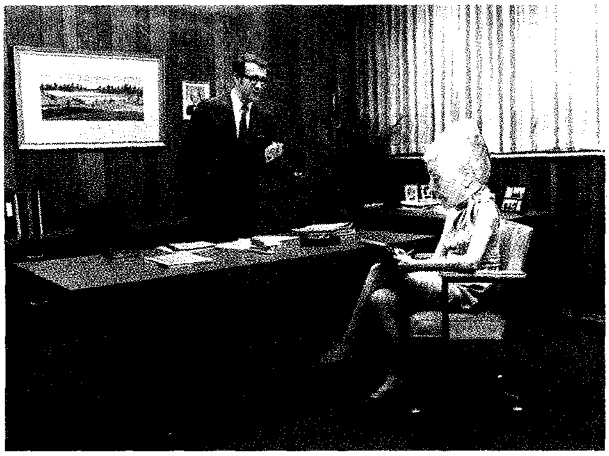


The Sound I Saw By Roy DeCarava Phaidon; $75	It's been a long time coming, but the book that master photographer Roy DeCarava designed and wrote in the sixties, but didn't publish, is finally here. The wait was worth it, though—paired with his own poetry, DeCarava's moody black-and-white photographs of Harlem and musicians like Duke Ellington, Quincy Jones, and Billie Holiday have rarely looked so sublime.
Surrealism: Desire Unbound Edited by Jennifer Mundy; Princeton University Press; $65	Gorgeous design, a plethora of smart essays, and reproductions aplenty—of works by Giorgio de Chirico, Marcel Duchamp, René Magritte, and Meret Oppenheim and by lesser-knowns like Hans Bellmer and Claude Cahun. The book was a must-have when the exhibition it accompanies opened at the Tate in London (the show's coming to the Metropolitan in February 2002).
Van Gogh and Gauguin: The Studio of the South By Douglas Druick and Peter Kort Zegers Thames & Hudson; $65	Gauguin left some messy business behind him when he sailed off to Tahiti—and no, we're not talking about his marriage. This book chronicles the intense relationship Gauguin had with Vincent van Gogh, in particular during their two-month collaboration in Arles in 1888, an experiment that produced incredible paintings but ended with Van Gogh's famous self-inflicted earache.
Alberto Giacometti By Christian Klemm MOMA/Abrams; $65	The monograph to go with the recent MOMA and Kunsthaus Zürich retrospective, with contributions from Carolyn Lanchner, Tobia Bezzola, and Anne Umland. If you're going to have one book on the Swiss-born sculptor and painter—and there are quite a few already—this is it.
Thomas Struth Dandelion Room Essay by Dieter Schwarz D.A.P. in association with Schirmer/Mosel; $45	Maybe the patients at a new hospital in Winterthur, Switzerland, will recover faster with the large, vividly colored images of flowers and pastoral landscapes by Thomas Struth that were commissioned for their rooms. Whether or not they have therapeutic effects, though, the contemporary German photographer Thomas Struth's works have made for a book that any photography or garden lover will appreciate.

On View

May in December

A lot of women artists have gotten off to late starts, few more dramatically than May Wilson, who was 61 when she left her marriage and her home in Maryland to start a career in New York. Wilson took up residence in the Chelsea Hotel in 1966, where she continued to make her quirky snowflake collages, cutting up photos from *Playboy* and other adult magazines into revealing patterns. She also turned out some fetishistic sculptures involving dolls and rope. Wilson could be more wholesomely entertaining, too, as in her "Ridiculous Portraits," in which she'd superimpose a cutout snapshot of her own white-haired head—she, like a number of her fellow New York artists, had discovered the photo booths of Times Square—over the image of another, more conventionally attractive woman. (pictured, *Untitled [Taking Dictation]*, ca. 1966–1972). At Gracie Mansion Gallery, 504 West 22nd Street; through December 29.



rredericks Freiser, 504 W. 22nd St. (212-633-6555).

na Klamroth
film documenting a group of young German enagers as they meet each day in the ruins of a swimming stadium in East Berlin; through 1/5/02. • Greene ftali, 526 W. 26th St. (212-463-7770).

arla Klein
intings whose compositions are based on airport terinals, planes, television screens, and stadiums; through /12/02. • Bonakdar, 521 W. 21st St. (212-414-4144).

atrick Mimran
monumental installation of an updated Tower of Bael with windows that reveal audio and visual compoents; through 1/6/02. • Marlborough Chelsea, 211 W. 19th t. (212-463-8634).

raham Parks/Frank Breuer
aintings of abstracted views of uildings and trees/Large-format color photographs of large outdoor signs. Through 1/12/02. • Feigen, 535 W. 20th St. (212-929-0500).

David Row
"Reverse Pop" paintings, prints, and drawings that unite an abstract image with the artist's "pop tech" method of production; through 1/19/02. • Von Lintel, 555 W. 25th St. (212-242-0599).

Lucas Samaras
An installation of hundreds of paintings, objects, and papers slathered in polychrome paint that continues the artist's exploration of the use of paint as an object; through 1/5/02. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

Fred Stonehouse
Paintings, works on paper combining paint and collage, and a larger banner painting; through 1/5/02. • Scott, 529 W. 20th St. (646-486-7004)

Patrick Strzelec
Sculptures that consist of brightly colored cast-rubber tubes draped over free-standing steel armatures, and related drawings that further illustrate the artist's exploration of the compression of space; through 1/12/02. • Grimm, 505 W. 28th St. (212-564-7662).

Xavier Veilhan
Works in which large grids of light bulbs are used to transmit dreamlike moving images derived from low-resolution films; through 1/12/02. • Gering, 534 W. 22nd St. (646-336-7185).

May Wilson
Witty, whimsical collages that the late artist began making in1965, using soft-porno images as a base for snowflake-pattern cutouts, and works from her "ridiculous portraits" series, for which she would have her picture taken at photobooths and superimpose a cutout image of her face into scenes in prints, reproductions of paintings, and photographs; through 12/29. • Gracie Mansion, 504 W. 22nd St. (212-645-7656).

Other

Louis Finkelstein
Impressionistic landscape and allegorical paintings by a New York artist (1923–2001) who spent time working in Aix-en-Provence and taught at Yale University and Queens College; through 1/5/02. • New York Studio School, 8 W. 8th St. (212-673-6466).

Natalya Nesterova/Lezley Saar
A survey of the Russian artist's figurative paintings dating from 1980 to 2000/Mixed-media portraits of rap artists. Through 1/4/02. • Lehman College Art Gallery, Bedford Park Blvd. West, the Bronx (718-960-8731).

Group Shows

Madison Avenue and Vicinity

Baumgold
"Double Visions," 29 artists represented by two works each, among them Blosser, Böröcz, Castle, Copley, Gandolph, Marten, Worth, Yoshida; through 1/5/02. • 74 E. 79th St. (212-861-7338).

Shapolsky
Paintings by L. Alcopley (1910–1992) and his wife, Nina Tryggvadottir (1913–1968), and collages by their daughter, Una Dora Copley; through 2/23/02. • 152 E. 65th St. (212-452-1094).

57th Street Area

Artemis • Greenberg Van Doren
"All American," works by De Kooning, Hofmann, Kline, Motherwell, Twombly, Warhol, others; through 12/28. • 730 Fifth Ave. (212-445-0444).

Cohan
Classical and contemporary works that represent "the passions," by Arbus, Brueghel, Bourgeois, Cranach, Dürer, Katz, Koons, Mueck, Nauman, Tomaselli, Viola, others; through 1/12/02. • 41 W. 57th St. (212-755-7171).

SoHo and TriBeCa

Exit Art
"Boomerang—Collectors' Choice," an annual exhibit in which people with diverse interests in the art world are invited to act as guest curators; through 12/29. • 548 Broadway (212-966-7745).

Hoffman
Orchid-inspired paintings by Bierk, Brady, Depman, Gregory, Halili, Moore, Raffael, Richards; through 1/16/02. • Hoffman, 429 W. Broadway (212-966-6676).

Chelsea

Metro Pictures
Deadpan photographs of street scenes, people, and domestic situations by John Miller; delicate mobiles and sculptures by Pae White, and a large multi-part black glass sculpture in the forms of drops and puddles by Fred Wilson; through 1/12/02. • 519 W. 24th St. (212-206-7100).

Silverstein
"Action Jackson," works that involve disruption, remapping, and pure fun by Klersfeld, Martin, Peterman, Overfelt; through 1/12/02. • 520 W. 21st St. (212-929-4300).

Taylor
"Humanoid," paintings, sculpture, photographs, and video inspired by, though not necessarily representative of, the human form, by Church, Davidson, Diamond, Levy, Long, Ramirez, Yoder, others; through 1/12/02. • 535 W. 22nd St. (646-230-0992).

Van de Weghe
Sculptures by Calder, Serra, Stella; through 1/26/02. • 521 W. 23rd St. (212-929-6633).

Photography

Eugène Atget
Rare photographs taken between 1910 and 1913 at the edge of Paris known as the Zone Militaire, a no-man's land of trailers, gypsies, and rag-pickers; through 1/5/02. • Ubu, 16 E. 78th St. (212-794-4444).

Wynn Bullock/Mark Mann
Vintage prints, ranging from the photographer's nude solarizations of the thirties to his last nature close-ups of the early seventies/New Cibachromes of family-vacation scenes derived from "Wish You Were Here" postcards. Through 1/5/02. • Miller, 20 W. 57th St. (212-397-3930).

Harry Callahan/Emmet Gowin
A selection of eight-by-ten-inch contact prints by both photographers that reflects their shared intimate sensibility; through 1/12/02. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Imogen Cunningham
Vintage prints, including images of the photographer's children that have not been previously exhibited; through 1/5/02. • Stevenson, 338 W. 23rd St. (212-352-0070).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $9, $6 students and seniors.

Seydou Keïta
Black-and-white studio portraits by an African photographer known for his formal but uncontrived images of Africans; through 1/19/02. • Kelly, 528 W. 29th St. (212-239-1181).

PHOTOGRAPH COURTESY OF THE GRACIE MANSION GALLERY.

Barbara Morgan
Vintage black-and-white photographs from the thirties and forties that have not been previously exhibited and depict Martha Graham, José Limon, and other dancers and choreographers who pioneered the American modern-dance movement; through 1/12/02. • Silverstein, 504 W. 22nd St. (212-627-3930).

John Pfahl
Large-format color photographs that capture horticulture at its most extreme, from majestic Huntington Gardens to Robert Irwin's Zen-like spaces; through 1/5/02. • Borden, 560 Broadway (212-431-0166).

Jerry Spagnoli
Daguerreotypes of anatomical details and abstracted bodies in motion by a contemporary photographer who has literally reinvented the nineteenth-century process; through 1/26/02. • Houk, 745 Fifth Ave. (212-750-7070).

Joel Sternfeld
Images that continue the photographer's documentation of the abandoned elevated railway, the High Line, on Manhattan's West Side; through 1/5/02. • Pace/MacGill, 534 W. 25th St. (212-759-7999).

Masao Yamamoto
Intentionally stained, bent, and scratched photographs of simple objects and scenes that explore memory, ambiguity, and the passage of time; through 1/19/02. • Richardson, 535 W. 22nd St. (646-230-9610).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
"Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23/02. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2/02. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24/02. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17/02. • "Monks and Merchants: Silk Road Treasures From Northwest China, 4th to 7th Century"; through 1/6/02. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

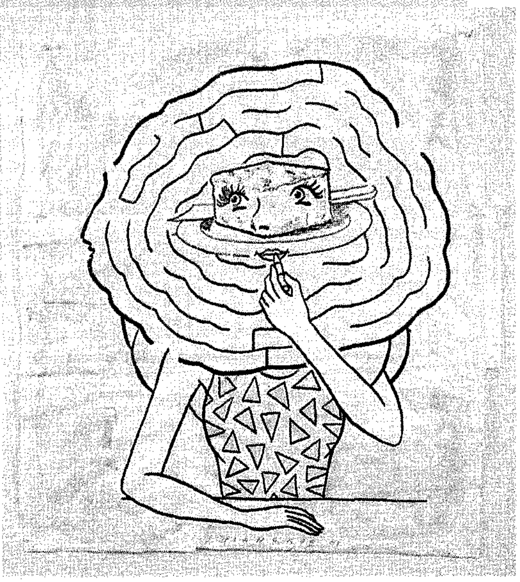
Bard Graduate Center for Studies in the Decorative Arts
"William Beckford, 1760–1844: An Eye for the Magnificent." Paintings, drawings, porcelain, gold and silver objects, and furniture collected by the English author, bibliophile, builder, and collector; through 1/6/02. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3/02. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Talent

Naughty and Nice

If you've been missing **Steve Gianakos**'s irreverent sense of humor—and you may well have, since his last solo New York exhibition took place in 1994—you can see what he's been up to in this long-overdue show of new collages on distressed paper (pictured, *Right from the beginning she was best viewed from a distance*, 2001), in which his mostly young female subjects are portrayed in all manner of hilariously bawdy situations, including a sexual escapade involving an octopus. A few of the artist's cartoon-derived paintings from the eighties are here, too, as are his "nursery rhyme" drawings from the seventies. At Fredericks Freiser Gallery, 504 West 22nd Street; through January 19.



Brooklyn Museum of Art
"Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24/02. • "Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02 • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10/02. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17/02. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilbe to Zorio: *Reverb.*" The former's redesign of Dia's boo shop, lobby, and gallery and the latter's *Microfonia*, sound work first created in 1969; through 6/16/02 "Diana Thater: *Knots + Surfaces.*" An environment layered video projections and clustered monitors th interacts with the open space of Dia's third-flo gallery; through 6/16/02. • 548 W. 22nd St. (212-98 5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Frick Collection
"The Art of the Timekeeper: Masterpieces From th Winthrop Edey Bequest." The first exhibition of th watches and clocks given to the Frick Collection i 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24/02. • 1 E. 70t St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 student and seniors; children under 10 not admitted.

Grey Art Gallery
"Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery." Nineteenth- and twentieth-century watercolors and drawings from the University of Manchester's Whitworth Art Gallery, by artists ranging from J. M. W. Turner and John Constable to Damien Hirst and Rachel Whiteread; through 1/26/02. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3/02. • "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20/02. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the cre-

PHOTOGRAPH COURTESY OF THE FREDERICKS FREISER GALLERY.

vity of Jewish artists within the context of nine-enth-century art, featuring paintings by Daniel oritz Oppenheim, Camille Pissarro, Simeon lomon, and others; through 3/17/02. • "Ben atchor: Picture-Stories." The first museum exhibi-on devoted to the illustrations, graphic novels, and t designs of the creator of "Julius Knipl, Real Estate notographer" and the comic-strip novel, *The Jew of ew York*; through 2/10/02 • "Doug and Mike Starn: ampart's Café." A multimedia installation with ound that evokes everyday life in Jerusalem; through /10/02. • "Arnold Dreyblatt: Re-Collection Mech-nism." A multimedia environment of projected and ecited text taken from *Who's Who in Central and East-rn Europe*; through 2/10/02. • 1109 Fifth Ave., at 92nd St. 212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. fter 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 tudents and seniors.

Metropolitan Museum of Art

"Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4/02. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5/02. • "Treasury of the World: Jeweled Arts of India in the Age of the Mughals." More than 300 works of the Mughal period (1526–1858) on loan from the al-Sabah Collection in Kuwait; through 1/13/02. • "Signac 1863–1935: Master Neo-Impressionist." The first major exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; through 12/30. • "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "Candace Wheeler: The Art and Enterprise of American Design, 1875–1900." Textiles, wallpapers, paintings, photographs, and objects by American's first important woman textile and interior designer; through 1/6/02. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 3/31/02. • "Annual Christmas Tree and Neapolitan Baroque Crèche." The museum's annual presentation of a candlelit spruce and an eighteenth-century crèche scene (lighting ceremonies are performed Fri. and Sat. evenings at 7); through 1/6/02. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; through 3/3/02. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. • "Cottontails and Corgis: The Children's Books of Beatrix Potter and Tasha Tudor"; through 1/27/02. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 3/3/02. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of Modern Art

"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "New to the Modern: Recent Acquisitions From the Department of Drawings." Works on paper by Janine Antoni, John Currin, Willem de Kooning, Ellsworth Kelly, Jacob Lawrence, Juan Muñoz, Martin Puryear, Andrea Zittel, and others; through 1/8/02. • "Projects 74: Ricci Albenda." An installation on the museum's mezzanine level that transforms the gallery's walls into sculptures that visitors can enter; through 1/22/02. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"*The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • "Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

"David Smith: Two Into Three Dimensions." Sculptures, paintings, and drawings by the American sculptor (1906–1965) dating from the thirties to 1960; through 1/6/02. • "Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than twenty years; through 12/30. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

Neue Galerie

"New Worlds: German and Austrian Art, 1890–1940." The museum's inaugural exhibition, of selected works from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; through 2/18/02. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1-6; $10, $7 students and seniors.

New Museum of Contemporary Art

"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • "World Views." Works by 13 artists who were participants in the Lower Manhattan Cultural Council's artist-in-residence program from May to November of 2001, and had studios on the 92nd floor of Tower One of the World Trade Towers; through 1/13/02. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King Jr., and Franklin Roosevelt; through 1/5/02. • "The Public's Treasures: Americana From the New York Public Library." Seldom-displayed books and documents from the library's collections, including a copy of the first book printed in America; through 1/26/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27/02. • "75 Years of Holiday Magic: Macy's Thanksgiving Day Parade." Photographs, drawings, and archival material chronicling the history of the parade; through 11/17/02. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25/02. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Animations." Works by 31 artists who use or reference animation, among the Francis Alÿs, Jeremy Blake, Liam Gillick, and Karen Yasinsky; through 1/20/02. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"Translated Acts: Performance and Body Art From East Asia, 1999–2001"; through 2/17/02. • "Big Eyes." A sculpture and a painting by Charley Friedman on the subject of being watched; through 2/7/02. • "Kinesthesia." An installation by Susan Wolsborn; through 2/7/02. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Whitney Museum of American Art

"Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917–2000) who took his subjects from the Civil War period of the 1860s to the Civil Rights movement of the sixties and beyond; through 2/3/02. • "Paul Pfeiffer." A new video installation by the Bucksbaum Award winner and Whitney artist-in-residence; through 2/24/02. • "Burt Barr: Projections." Four silent projections that subvert filmic devices; through 1/27/02. • "The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6/02. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20/02 • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

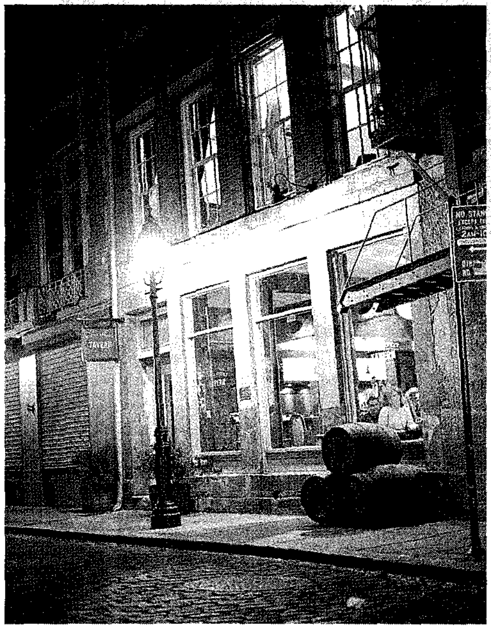
Restaurants

Edited by Robin Raisfel
& Rob Patronit

Opening

Tavern on the Scene

Goldman (as in Sachs) has long been a presence on Wall Street. And SoHo and South Beach pioneer Tony Goldman (no relation) has quietly been building a real-estate empire downtown since he opened Wall Street Kitchen and Bar in 1996. Now he's restored the nineteenth-century Blackstone Cafeteria and renamed it the **Stone Street Tavern**, bravely opening this week despite the post-attack downtown chill. The 92-seat room reflects a sense of age, with old wood, tables and chairs made from recycled barn doors, and outdoor furniture made from century-old wine barrels. Prices are somewhat retro as well: Grilled salmon is $12, chicken Parmesan with asparagus casserole and potatoes $13, a ten-ounce burger $8.50. For those who want more of a splurge, there's a $23 strip steak and a $26 rack of lamb. (52 Stone Street; 212-425-3663.) BETH LANDMAN KEIL



PHOTOGRAPH BY PATRIK RYTIKANGAS.

New and Noteworthy

★ AQ Café
Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Better Burger
From the owners of the quasi-vegetarian Josie's, a snappy fast-food stand that both carnivores and quasi vegetarians will like. Free-range beef, chicken, and turkey burgers are cooked in a fat-draining contraption that looks like a giant George Foreman grill, while tuna, soy, and veggie versions are pan-seared. Likewise, crispy, crinkly French fries are almost virtuous, spritzed with olive oil and baked. Even the take on Mickey D's "special sauce" is made from Muir Glen tomatoes and Vegannaise. • 565 Third Ave., at 37th St. (212-949-7528). (I)

Blue Grotto
A loungelike space with oversized banquettes and a friendly welcome, plus a chef who used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and dense gnocchi in a creamy broccoli pesto. But the selection of Spanish-inflected small plates like bacon-wrapped dates indicates a kitchen that eloquently speaks more than one culinary language. • 1576 Third Ave., nr. 88th St. (212-426-3200). (M)

★ Bread
The 34-seat café's raison d'être is, as the name says, bread, and all that can be crammed between two slices and deliciously smooshed in a sandwich press. Neighboring Balthazar supplies the crusty building blocks for a dozen or so terrific combinations, like Sicilian sardines with tomato and "Thai-pepper mayonnaise," aged Genoa salami with nutty Taleggio, and rich Italian tuna with lemon dressing. • 20 Spring St. (212-334-1015). (I) ($)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Coconut Grove
At this Manhattan outpost of a thriving Indian chainlet, superstar chef Prem Kumar puts his elegant spin on Kerala's mixed colonial heritage. Upstairs, lithe young women in midriff-baring blouses and South Indian sarongs rush crisp and slightly spongy, crêpelike appams, hot from the flipping station, to be filled with all sorts of savory chutneys. Malabar lamb biryani, the peppered duck steak, and grouper fillets afloat in a haunting gingered coconut cream are standouts. • 44 W. 56th St. (212-765-1800). (M)

Commissary NY
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

Deborah—Life Love Food
After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

Glass
Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I–M)

The Harrison
Another local hangout from the Red Cat crew that's already so popular you'll have to book far ahead to sample the sweetbreads saltimbocca and grilled Arctic char. The hulking pork chop is too dry, and an itsy portion of cavatelli with veal cheek barely fills our own cheek. But it's early yet and the welcome is huge; the wait staff, well-drilled. And the pumpkin tart veers triumphantly into delicate creaminess. • 355 Greenwich St. (212-274-9310). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M–E)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Man Ray
French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knicknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

of lamb (crusted in marjoram) and several good dishes (we liked the turbot), but stay away from the legs, served in a bubbly licorice broth. • 147 W. 15th 212-929-5000). (M–E)

rseille

ned for the gritty, industrial port city, this Hell's chen kitchen imbues the Film Center Building h a Casablanca-era French-Moroccan feel, replete h tile floor and zinc bar, but no piano. Chef Alex ña, late of Blue Hill, traverses the Mediterranean for ffed zucchini blossoms, mussel bruschetta, rock-imp falafel, and the inevitable bouillabaisse. • 630 th Ave., at 44th St. (212-333-3410). (M)

elissa Blue

is friendly new restaurant and bar opposite the Kips y multiplex struggles to define itself: healthy but not alth food, veggie-friendly but not vegetarian. Luck-; dishes like crispy herbed salmon with roasted new tatoes, garlic spinach, and cilantro yogurt are easier to t than to classify. Seitan and soy show up where you'd ast expect them—most convincingly inside spicy getarian "buffalo wings" served with celery sticks d blue-cheese dressing. • 575 Second Ave., nr. 32nd St. 12-481-4844). (I–M)

linotaur Restaurant

he menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce vith chestnuts, pine nuts, and pomegranate seeds. But hef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an spic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M–E)

Ottimo

In the former Flatiron premises of Follonico, Neapolitan chef Salvatore Esposito, who cooked most recently at La Pizza Fresca, continues to ply his traditional buffalo mozzarella and San Marzano tomato pizza trade. Should one ever tire of authentic Neapolitan-style pies—an unlikely scenario—there's plenty of seafood and other mostly southern-Italian fare. • 6 W. 24th St. (212-337-0074). (M)

Papillon

Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. Like-minded pastry chef Will Goldfarb ensures that the meal ends on a suitably avant-garde note by adorning his liquid chocolate tart with a paper-thin sheet of pulverized Halls Mentho-Lyptus. • 575 Hudson St. (646-638-2900). (M–E)

✯ Sahara's Turkish Cuisine

The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Lunch runs the gamut from grain and vegetable salads to a burger with Belgian-style frites, and dinner has a decidedly French accent. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and DJ's eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M–E)

Thom

The new SoHo hotel 60 Thompson has all the bou-

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tique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

Zitoune
It's the Arabic word for olive, a beloved soccer star of the eighties, and Moroccan-born Alain Bennouna's third effort to score on this corner. Chef-partner Julian Clauss-Ehlers's French training shows in the elegance of classics like cinnamon-stippled b'steeya (smartly using moist duck) and in fragrant harira—the meaty soup eaten to break the fasts of Ramadan. Add a point for gentle prices and a $25 prix fixe with a glass of wine if you're willing to exit by 8 P.M. • 46 Gansevoort St. (212-675-5224). (M)

Manhattan

Lower New York

★ Alfanoose
This spotless falafel joint makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Montrachet
No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

NL
NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

Pfiff
A friendly neighborhood spot and a good place to refuel after a SoHo shopping binge. It's nice, in the heart of French-bistroville, to find hearty American fare like roast-corn-and-mussel chowder, barbecued braised short ribs, and grilled rib steak with white grits. Bar and brunch menus, too. • 35 Grand St. (212-334-6841). (M)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also doctors. • 21 Peck Slip (212-349-4433). (I-M)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

★ Zoë
The cavernous SoHo-cafeteria décor recalls a time when upscale casual masquerading as downscale hanging was more desirable than the illusion of intimacy. Yet the exposed kitchen is less out of time than the décor, its menu fearlessly promoting smart variations on the familiar like wood-roasted lobster, corn-filled ravioli in brown butter, and foie gras with mango and anise. And the only chocolate-pudding confection ever to approximate Ebinger's blackout cake. • 90 Prince St. (212-966-6722). (M-E)

Below 14th Street, East

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conve babbling brook. Zen though that may sound, Marc Meyer's hearty cooking is bold and passio Duck–and–foie gras sausage and wood-oven roa Magret duck show enough spikiness to make you l down and go "hmmm" before you go back to conversation. • 31 Great Jones St. (212-253-5700). (M)

ike
In some quarters, the phrase "American food" evokes tuna casserole and TV dinners, three of wh are actually on the menu at this stylish throwback the Eisenhower era. But so are latter-day reworkings deviled eggs, cornflake-crusted fish sticks, and lobst and-spinach Thermidor cassolette, plus all the clas cocktails you never imagined drinking with Salisbu steak. • 103 Second Ave. (212-388-0388). (I-M)

Le Souk
On a rapidly gentrifying Alphabet City block, t Egyptian brothers have carved out their own Nor African niche and accessorized it with Moroccan til glowing lanterns, and a weatherproofed garden. A M roccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Rai Rai Ken
Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic ap-

Data

Ocean's Three

A chicken in every pot might be the American way, but in Italy, on the days leading up to Christmas, it's an eel in every bathtub. That's how people used to store the live wrigglers for *il cenone*, the Christmas Eve fishfest. A few New York restaurants have planned their own Yuletide versions of the meatless meal (though we presume that the ingredients will be kept out of the bathroom). At **The Minnow**, Aaron Bashy's $40 "Feast of Seven Fishes" (pictured) involves a procession of octopus dumplings, fried smelts, farfalle with anchovies, and the ever-popular marinated eel, plus salmon, tuna, shrimp risotto, and dessert (442 9th Street, Brooklyn; 718-832-5500). **Citarella**'s six-course, $84 "La Vigilia" covers similar territory, with lavish courses like grilled baby octopus with truffled potato salad, sautéed lobster with gnocchi, and braised eel with cauliflower, capers, olives, and cippolini onions (1240 Sixth Avenue, at 49th Street; 212-332-1515). And in the spirit of the season, **San Domenico** generously offers its $75 four-course southern Italian seafood menu, commencing with marinated eel and concluding with panettone soufflé, from December 17 through Christmas Eve. (240 Central Park South; 212-265-5959.)

PHOTOGRAPH BY KENNETH CHEN.

ch to the New York steakhouse with starters like a ounce foie gras torchon and sides like goose-fat toes and truffled cream spinach. (Try ordering that allagher's.) Meanwhile, designer David Rockwell given the space a saucy new look to go with its ghty new name. • 13 E. 12th St. (212-328-0000). (M–E)

he Tasting Room

oor man's Veritas, the eleven-table Tasting Room ebrates American wine with more than 300 vari- es. Dishes like molasses-glazed barbecued pork ribs ne in two portion sizes—one for hoarding, one for ring. "The food takes a backseat to the wine," admits ef Colin Alevras's wife, Renée, who oversees the ing room, but that's selling her husband's talents ort. • 72 E. 1st St. (212-358-7831). (M)

elow 14th Street, West

A Salt & Battery

he folks from Tea & Sympathy have expanded their ritish empire with a fish-and-chips shop that literal- reeks of authenticity. Aside from the main attrac- on, properly wrapped in British newspaper, there are ushy peas, pickled onions, and the improbably edible eep-fried Mars Bars, all deftly executed by a wise- racking fry chef who used to cook in the British Mer- hant Navy, and then, judging by his hoop earrings, antaloons, and Errol Flynn beard, must have turned irate. • 112 Greenwich Ave. (212-691-2713). (I–M)

lfama

The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ Blue Ribbon Bakery

Don't be hoodwinked by what looks like one more brick-walled Village joint with a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

Burrito Loco

The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar

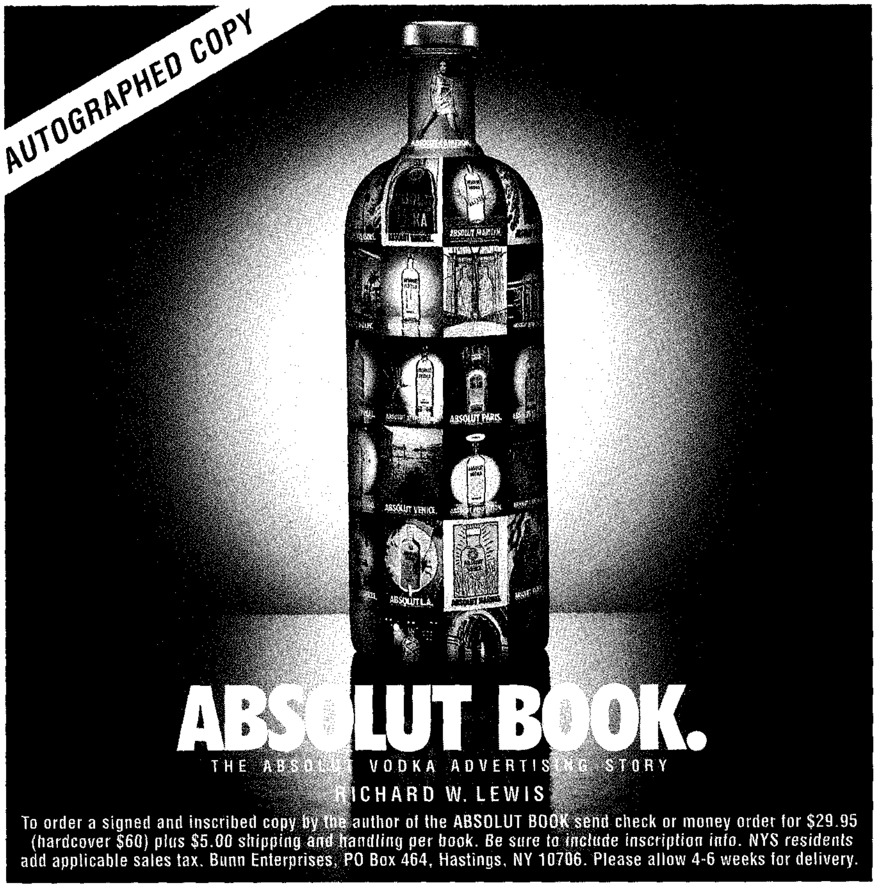
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Good

Formerly the Latino cantina that was Campo, Good is an equally, yes, good pit stop for comfort food of the Americas. Crispy peanut chicken, green-chili macaroni and cheese with a tortilla crust, and chili-spiked chilaquiles are indicative of chef-owner Steven Picker's bent. Begin with a lulo daiquiri, end with hot orange-scented doughnuts served with a mini mug of cinnamon-laced Mexican hot chocolate, and the name will seem something of an understatement. • 89 Greenwich Ave. (212-691-8080). (I–M)

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder



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revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M-E)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I-M)

★ Picasso Cafe
Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops. • 43 E. 29th St. (212-696-4488). (I-M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Takeout

Christmas Bonus

Santa's hardest-working little helpers, **Payard Patisserie & Bistro**'s François Payard and
chef, Philippe Bertineau, will be working even harder this Christmas season. After Franç
cranks out 3,000 or so bûches de Noël for his Yule-log-loving Upper East Side custome
Philippe will follow them with a traditional three-course French-farmhouse Christmas Eve di
ner (for takeout or delivery), including a twic
baked upside-down cheese soufflé, a roaste
whole guinea hen stuffed with chestnuts with
black-truffle sauce, a fricassee of winter ve
etables, and a choice of a chocolate, a hazelnu
a chestnut, or a Mandarin-orange bûche. (103
Lexington Avenue, near 73rd Street; 212-717
5252; $110 per couple; order by December 20.)

Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I-M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He molds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M-E)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Maroons
Ooooh, baby! Do they got attitude. But ooooh, baby! Do they got fried chicken and ribs to die for, pepper-pot soup worth slurping all over your tie, the only fried green tomatoes to ever convince a Yankee why they're worth craving, the most potent, puckering margarita in town, and a red-velvet cake that provides a sugar rush so intense you shouldn't leave the place unescorted. • 244 W. 16th St. (212-206-8640). (M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine over angel-hair pasta. • 16 W. 22nd St. (212-229-2000). (M-E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M-E)

★ Restaurant Above
Twenty-ones floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does Lutèce veteran Denis Fitzgerald and his first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and lacquered pork chops with cottage-fried sweet potatoes. • 234 W. 42nd St. (212-642-2626). (E)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Sandwich Planet
Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinkie deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna,

PHOTOGRAPH BY ANDRE SOUROUJON.

cumber. • 141 E. 48th St. (212-759-8550). (M–E)

rtagnan, The Rotisserie

fifteen years of selling foie gras and game to rants, D'Artagnan has opened its own: a narrow, -ceilinged duplex countrified with tiled floors, ocher walls, a communal table, and Basque linens. les the signature terrines and charcuterie, there's usly rib-sticking Gascon fare like cassoulet, spited free-range chicken, and "la garbure et son rot," a duck-confit soup dense enough to be eaten a fork—or drunk in the true Gascon style, direct-m the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

ella Femina

ight be easier to score a table here than at the in-ous ad man's East Hampton address, but don't read much into that: the souped-up seasonal American u tastes just as good in 212. There's a little country a little city in his cold corn soup with black truf-oulis, and Dover sole "fish sticks" with a caviar re-ulade. And you can almost smell Georgica beach in lobster roll. • 131 E. 54th St. (212-752-0111). (E)

ine Bar

is East Side establishment is all things to all people: igar bar, a wine bar, a tapas lounge, and a casual, uch-filled living room where local office workers often be found unwinding. • 244 E. 51st St. (212-319-63). Also, 55 Liberty St., second floor (791-9463). (I–M)

ambelli 50th Ristorante

pscale Italian fare served in a warm and cozy atmos-ere. The chef imports esoteric varieties of pasta from ly to prepare his specialties; the fish and meat dishes e as careful. • 46 E. 50th St. (212-688-2760). (M)

a Mangeoire

bit of Provence in midtown. This rustic French ountry restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassee in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Métrazur

Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Monkey Bar

Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano

Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana

You might call Rick Moonen a conservationist. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

One 51

A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

★ Oyster Bar

Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

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Shopping

Marquet Demographics

At last count, Fort Greene was home to four French bistros but not a single French bakery. That high-calorie niche has shrewdly been filled by **Marquet Patisserie**, a Boerum Hill trailblazer with branches on Court Street and in Greenwich Village. The cheerful new location, painted buttercup-yellow and furnished with local art and a private party room, sells Jean-Pierre Marquet's signature line of fruit tarts, gooey ganache confections, a full array of flaky croissants and breakfast pastries, and the seasonal bûche de Noël. For lunch, there are quiche, soups, and sandwiches made with house-roasted meats and homemade mayo. The rustic bread, of course, is Marquet's own, and for sale by the loaf. (680 Fulton Street, Brooklyn; 718-596-2018.)

PHOTOGRAPH BY CARINA SALVI.

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The Underground Gourmet

Non-Blonde Ambition

Two or three sweet-tempered, dark-haired beauties wait tables at **La Brunette**, but none of them inspired the inviting new Williamsburg restaurant's name. (Neither did Aretha Franklin, despite her unremitting presence on the sound system.) "We wanted something easy to pronounce and easy to remember," says co-owner Aleksandra Drozd, a blonde who also runs the Gray Parrot Cafe on Bedford Avenue and BQE, a lounge upstairs from La Brunette, with partner Robert Nowak. If her foray into fine dining proves memorable, it will be due in no small part to the polished French-Caribbean cooking of chef Jacques Gautier, fresh from a year at Vong. "I was really burnt out on stuffy midtown restaurants," says Gautier, whose half-Haitian heritage brought tropical seasonings and ingredients to his menu, lending it a distinctive, off-the-beaten-bistro-track flair (entrées, $11 to $18). He might present a table with an amuse-bouche of avocado-and-oxtail terrine redolent of the same Scotch-bonnet peppers that heat up his vibrant red-snapper tartare and his spicy coq au vin, which he serves over a dense mound of mashed plantains. The best thing about his braised lamb shank, tender and succulent as it is, is the perfect crispy-soft texture of the gratin of tropical tubers sitting in for humdrum spuds. But Gautier doesn't confine his creativity to the kitchen. He's found a way to make the mysterious identity of the restaurant namesake work for him. Who, exactly, is that anonymous brunette? "My girlfriend is. I told her it was named for her." (300 North 6th Street, Brooklyn; 718-384-5800.) R.R.

one, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordab dulgences like spicy lobster frutti di mare and b sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to b homage to the simple bistro foods of his youth, bu great chef can't help making things fancy. Take boe gelee, which Chef Boulud coats with sweet hors ish cream and serves in a dainty parfait glass. Or the "DB Burger," leavened with foie gras and short and a silver cup of pommes soufflés on the side. space can feel a little hectic around theater time, bu bow your way in if you can. • 55 W. 44 (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashione testosterone looks like? This is with question the most urbane steakhouse will ever see, its meat locker filled w terrific beef. From the usually overra filet mignon, whose buttery blandness g surmounted by a brash pepper-splatte crust, to the superb 26-ounce "double gle" strip, Del Frisco's is a silverwa clanking crowd pleaser. • 1221 Sixth Ave., 49th St. (212-575-5129). (E)

Johnnie's Italian
This old-world Italian restaurant has be a midtown fixture for over four decad The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; t $14.95 dinner special is a particular good deal. • 135 W. 45th St. (212-869-5565 (I–M)

Martini's
Convenient for pre- and post-theater dining, with buzzing sidewalk café and rustic homemade pastas charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St (212-767-1717). (M)

Morrell Wine Bar & Cafe
You might think the food can't stand a chance against a 2,000-bottle list and over a hundred by-the-glass selections. But Michael Haimowitz acquits himself well in this velvet-upholstered duplex across from the skating rink. Not to be outdone, his kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank and a foie gras club with *porto* marmalade. • 1 Rockefeller Plaza (212-262-7700). (M–E)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

★ ViceVersa
Like a hit play that opens with little fanfare, Vice Versa is full of diverting suprises, not least of which is its signature dish: casconelli alla bergamasca, ravioli stuffed with veal, raisins, and amaretto cookies, served with sage butter and pancetta. It's a mouthful, all right—a particularly and unexpectedly tasty one. But that shouldn't keep you from trying the "priest strangler"

PHOTOGRAPH BY PATRIK RYTIKANGAS.

pan-seared sardines, or dorade with pastitsio. • 51st St. (212-399-9291). (M)

bar

rowd at this loungey Hell's Kitchen restaurant is ectic as the menu. African, Arabic, Asian, and terranean touches appear in dishes like tuna and r ravioli; mussel soup with garlic, chickpeas, and ro; and a root vegetable and peanut stew served rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

h–60th Streets

ain Ducasse at the Essex House

epitome of posh, from the decorous welcome to ostprandial lollipop cart, Ducasse's American out- has found its groove. And even if a $160 dinner n't become a weekly habit, the extravagantly Art o cocoon of a room should be experienced at least e, as should the obsessively seasonal menus, the ese course, and the high-concept wine list. The ce-weekly $65 lunch is, relatively speaking, a steal. 5 W. 58th St. (212-265-7300). (E)

iarteria

ou like to sip Taittinger and nibble caviar by the hth of an ounce on a whim, this is the place for you. e casually elegant café also offers sampler platters of ruga, Osetra, and Beluga, plus related luxuries like lack-truffle soup, smoked trout from Idaho, salmon m Scotland, and a host of roe-centric sandwiches. • 2 Park Ave., at 59th St. (212-759-7410). (M–E)

briel's Bar & Restaurant

st four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

★ Guastavino's

They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M–E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

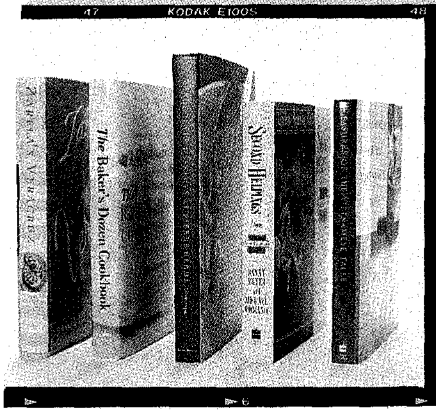
★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Ask Gael

Am I imagining it, or are you getting thinner?

Ummm. Indeed, I'm reading more and eating less . . . voluptuous cookbooks seem to dim all sorts of cravings. Creamy, crunchy, nutty, and chocolate are my four essential food groups. So the caramelly tarte Grenobloise in **Chocolate Desserts by Pierre Hermé** (Little, Brown; $40) is cosmically fulfilling. I like the concept of pushy, competitive cookbook writers convening to debate the ultimate lemon curd and other classic indulgences culminating in **The Baker's Dozen Cookbook** (William Morrow; $40). As for **Second Helpings From Union Square Cafe** (HarperCollins; $35), it tickles more if you know the cast of characters in the silly snapshots. If not, total immersion in the braised short ribs will do. Mai Pham's **Pleasures of the Vietnamese Table** (HarperCollins; $27.50) and **Zarela's Veracruz** (Houghton Mifflin; $35) deliver fantasy voyages as well as phantom calories. **The Chefs of the Times** in hardcover (St. Martin's Press; $35) is a definite keeper, so I can toss out a tangle of wrinkled clippings. And I hope Santa brings me Julia Child's remastered **Mastering the Art of French Cooking** (Knopf; $40) to park beside my butter-splotched first edition.



Above 60th Street, East Side

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Cello

Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cot-

PHOTOGRAPH BY LIZ STEGER.

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ton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ JoJo

This is where it all began, where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's

Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Pio Pio

Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I–M)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ A

This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

Corner

A nicely appointed neighborhood restaurant as inviting as its name and the warm glow from its copper sconces. Chef Maurice Hurley's pleasing, something-for-everyone menu includes grilled smoked sausage, Atlantic salmon, and Vietnamese duck with linguine and sambal. • 461 Columbus Ave., at 82nd St. (212-875-1619). (M)

★ Jean Georges

Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocott ginger and licorice. • 1 Central Park West (212-299-39

Max SoHa

This charming offshoot of Max, the peren cramped East Village trattoria, has settled in a previ broccoli-rabe-bereft Morningside Heights neig hood. The cooking—hearty rigatoni with mea and Italian sausage, toasted garlic bread with anch osso buco—is as good as it is at Max downtown, least until the competition arrives, you can take waiter's word for it when he announces that this i best tirami su around. • 1274 Amsterdam Ave., at 123 (212-531-2221). (I–M) ($)

★ Ouest

After cultivating a coterie of foodie followers at pl like Alison on Dominick and Cascabel, Tom Val brings his distinctive style of boldly layered flavo and those lamb shanks—to a neighborhood legen ily short on sophisticated grub. Clearly, he's doing darnedest to turn the tide with reprises of old favor like potato, goat cheese, and truffle terrine with tr scendent beets; and lusty short rib on an ooze of lenta perfumed with smoked onions. • 2315 Broad near 84th St. (212-580-8700). (M–E)

★ Ruby Foo's

In what might be Auntie Mame's duplex, the bla bean sauce is vibrant and the wok steamed lobste worth its weight in jade. And regardless of where y sit, you have to walk down the staircase at least on Screaming "Live! Live! Live!" is optional. • 2182 Bro way, at 77th St. (212-724-6700). (M)

Scaletta

A dining room decorated in muted blues and pin serves hearty Italian fare. Conveniently located acro the street from those famous dinosaurs at the Museu of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Data

Happy Food Year

Remember Millennium Eve? You know, the night you spent at home under the bed with a flashlight, with a hoard of Volvic and canned soup? When midnight struck, you crawled out and greeted the New Year by putting on a pair of giant "2000" eyeglasses, popping open a bottle of Champale, and then falling asleep watching the *Iron Chef* marathon. So why not live a little this New Year's? While a lot of restaurants are showing restraint and forgoing expensive prix fixe menus for familiar à la carte offerings, others are pouring on the foie gras, truffles, and caviar. However you choose to celebrate, just leave the "2002" specs under the bed. R.P.

Peasant 194 Elizabeth Street 212-965-9511	Peasant's owner, John LaFemina, says his customers want simplicity this year, so he's offering them the regular menu of rustic Tuscan dishes at regular New York prices. Still, rotisserie-roasted suckling pig sounds like a party to us. Plus noisemakers and a champagne toast.
Convivium Osteria 68 Fifth Avenue, Brooklyn 718-857-1833	Convivium's Park Slope customers want simple and rustic, too; they just want more of it. The $65 five-course, Mediterranean-inspired menu begins with eel empanadas and ends with chestnut-and-porcini-stuffed capon; plus a pomegranate-sorbet intermezzo, dessert plate, and the inescapable champagne toast.
Aureole 34 East 61st Street 212-319-1660	Call the folks in Miami Beach and tell them to get on the next Greyhound bus to New York: In addition to offering a seven-course $100 dinner, Aureole's got a five-course $55 early-bird special (actually, they're calling it a luncheon, from noon to two, but all that really matters is that you make it home in time for Dick Clark, right?) The meal includes a parfait of smoked salmon and Osetra caviar, dry-aged sirloin with a short-rib-and-chanterelle ragout, and two dessert courses. What, no champagne?
Papillon 575 Hudson Street 646-638-2900	Those kooky cooks Paul Liebrandt and pastry chef Will Goldfarb won't be pulling anything more outrageous than offering a full open bar from 9 P.M. to 4 A.M., including canapés, for anyone with $200 to spare. Expect "high-end finger food like langouste tartare," but no bobbing for duck liver-in-a-blanket.
Alain Ducasse 155 West 58th Street 212-265-7300	Eight exquisite courses brimming with the usual luxury suspects: caviar and foie gras and the rare tuber melanosporum—fresh *and* preserved. Your $650 buys a glass of champagne upon arrival and one more at midnight, plus the signature post-meal parade of petits fours and lollipops.

PHOTOGRAPH BY BETTMANN/CORBIS.

Classical & Dance

Edited by Alicia Zuckerman

lassical Music

w York Philharmonic
onard Slatkin conducts excerpts from Wynton arsalis's *All Rise* and Tchaikovsky's *The Nutcracker ite,* interspersed with movements from the Elling-n-Strayhorn version, played by the Lincoln Center z Orchestra. 12/18 at 7:30. David Zinman leads orks by Glinka, Dvorák, and Glazunov's Violin Con-rto featuring Midori. 12/28–12/29 and 1/3–1/5. r John Eliot Gardiner debuts on New Year's Eve (see say). • Avery Fisher Hall, Lincoln Center (212-721-6500); 2–$88.

nsemble for Early Music
resents "A Baroque Christmas," a program of Scots arols, English ballads, and German lieder. 12/18 at :30 and 8:30. • Museum of Metropolitan Art, Fifth Ave. at 2nd St. (212-570-3949); $50.

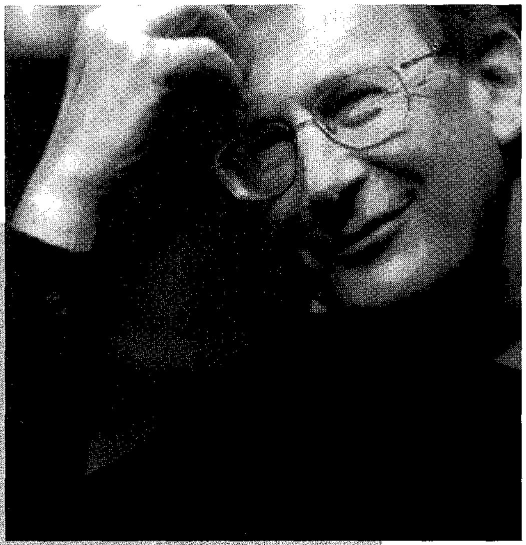
alichstein-Laredo-Robinson Trio
erforms Ellen Taaffe Zwilich's 1987 Trio for Violin, Cello, and Piano Ravel's Piano Trio, and Dvorák's Quintet for Piano and Strings in A major with members of the Emerson String Quartet. 12/18–12/19 at 8. • 92nd Street Y, Lexington Ave. at 92nd St. (212-415-5550); $35.

Musica Sacra Chorus and Orchestra
Acclaimed ensemble performs the season staple, Handel's *Messiah,* led by Richard Westenburg. 12/18 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $15–$95.

Performance

Pure Joy

Break out the satin gloves, the sequins, the wing tips: It's **New Year's Eve at the Philharmonic**. *Kurt Masur's medical absence has turned the past month into a kind of best-guest-conductors' revue, and Sir John Eliot Gardiner, making his New York Philharmonic debut, will help the city usher in 2002. He's had to decline previous invitations because of scheduling conflicts, but this time "I've made myself free," he says. "For a British conductor to be able to show some solidarity with the New York audience and public on such a very public occasion is a great chance." He'll lead the chorale from Bach's Cantata BWV 27, "Wer weiss, wie nahe mir mein Ende" ("Who knoweth how near my end")—the cantatas are a Gardiner speciality—and Beethoven's goosebump-inducing Ninth Symphony with the New York Choral Artists and the American Boychoir. Don't forget the tissues: The "Ode to Joy" will likely feel especially poignant this year. (See "Classical Music.")* A.Z.



PHOTOGRAPH BY SYLVIA LELLI.

Brentano String Quartet
Completes its three-concert "Art of the Fugues" series with works by Bach, Haydn, Shostakovich, and a Jonathan Dawe world premiere. 12/19 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

Chamber Music Society of Lincoln Center
Presents Bach's complete *Brandenburg Concerti* with guest artists violinist Hilary Hahn and flutist Emmanuel Pahud. 12/20–12/21 at 8; 12/23 at 5. • Alice Tully Hall, Lincoln Center (212-875-5788); $27.50–$37.50.

Great Small Works
Obie-winning ensemble joins pianist Margaret Leng Tan in *A Mammal's Notebook: The Erik Satie Cabaret,* a music-theater piece about the French composer's life, incorporating dance, puppetry, masks, film, and his own drawings and letters. Includes *Geneviéve de Brabant,* Satie's mini-opera for marionettes. 12/20–12/30. Call for details. • La MaMa E.T.C., Annex Theater, 74A E. 4th St. (212-475-7710); $20.

Boys Choir of Harlem
Homegrown world-famous chorus of 500-plus boys 8 to 18 performs a holiday concert with members of the New York Philharmonic, led by founder Dr. Walter J. Turnbull. 12/22 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $28–$64.

Masterwork Chorus and Orchestra
Fortieth annual performance of Handel's *Messiah* features 2001 Young Concert Artists winner, soprano Courtney Budd. 12/22 at 2 and 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20–$100.

Western Wind Vocal Ensemble
Diverse, thoughtful program of Hanukkah and Christmas music includes medieval carols; Renaissance polyphony; Latin American *villancicos;* Yiddish, Hebrew, and Appalachian folk songs; and contemporary music. 12/23 at 3. • The Church of St. Paul and St. Andrew/B'nai Jeshurun, West End Ave. and 86th St. (212-873-2848); $15–$100.

Klezmer Conservatory Band
Famed in part for the *In the Fiddler's House* concerts with Itzhak Perlman a while back, the Boston-based group finishes up its mid-Atlantic tour here. 12/23 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); $28–$64.

Bargemusic
All six of Bach's *Brandenburg Concerti* are performed over two eves: Christmas and New Year's. 12/24 at 7:30 (Nos. 1, 2, and 4); 12/31 at 7:30 (Nos. 3, 5, and 6). • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); $100 (per concert).

"Peter Schickele Meets P.D.Q. Bach"
Professor Schickele and his menagerie of misfits offer utterly unserious takes on the canon and Schickele's *Oedipus Tex,* a half-concert-length work with soloists and chorus. 12/26–12/27 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$70.

Opera

Metropolitan Opera
Hänsel und Gretel, the children's opera by Engelbert Humperdinck (the original), opens 12/19 with Dawn Upshaw and Jennifer Larmore. Verdi's *Don Carlo* has its season premiere 12/29 with Samuel Ramey and Dmitri Hvorostovsky. New production of Strauss's *Die Frau Ohne Schatten* with Deborah Voight, Verdi's *La Traviata,* and Puccini's *La Bohème* are also onstage this week. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

Amato Opera
Mozart's *The Magic Flute* runs weekends. 12/22–1/6. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28.

Opera Company of Brooklyn
Celebrates the fiftieth anniversary of Gian Carlo Menotti's quintessential Christmas opera, *Amahl and the Night Visitors.* 12/23 at 3. • Plymouth Church of the Pilgrims, 75 Hicks St., Brooklyn (718-986-3294); $20.

Dance

New York City Ballet
George Balanchine's The Nutcracker, a grand, wide eye-inspiring production, runs through 12/31. Call for details. • New York State Theater, Lincoln Center (212-307-4100); $16–$88.

Alvin Ailey American Dance Theater
Highlights of the twenty-dance season include *Here . . . Now,* a new work by Judith Jamison in tribute to Olympic athlete Florence Griffith Joyner, with a new score by Wynton Marsalis. Music by brother Branford shows up in *Serving Nia,* a new Ronald K. Brooks work fusing ballet, modern, hip-hop, and African dance, and a new production of *Caravan* set to music by the Duke. Call for details. 12/17–12/31. • City Center, 131 W. 55th St. (212-581-1212); $25–$75.

Ballett Frankfurt
American ex-pat William Forsythe's company presents the U.S. premieres of *Enemy in the Figure,* for which lighting is key, and *Quintett,* set to Gavin Bryars's *Jesus' Blood Never Failed Me Yet,* about rapture, dread, longing, and love. 12/17–12/20. Call for details. • Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave. (718-646-4100); $20–$50.

Ballet Tech
The annual holiday season from Eliot Feld's company includes *Papillon,* a fantasy with dancing bugs; *Coup de Couperin,* set to Offenbach; and the newest Feld work, *Pacific Dances,* inspired by Hawaiian slack-key guitar. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

"Dance-in-Progress"
Works-in-progress by four new Kitchen choreographers tackle mythology and a new feminine icon, advancement and retreat, connection in a disconnected urban landscape, and a piece set to Balinese trance music. 12/20–12/21 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793 ext. 11); $12.

Ground Rules This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

cue

Nightlife

Edited by Ethan Brov

Concerts

Disco Biscuits
The mother of all jam bands returns. 12/29 at 7:30. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171); $22.50.

"The Merry Mayhem Tour"
With Ozzy Osborne; Rob Zombie; Mudvayne; One Side Zero. Osborne soldiers on, but unlike other senior-set rockers Mick Jagger or Elton John, his dark metal just gets more endearing. And with a slew of shock-rockers crowding the charts, a lot more prescient too. 12/21 at 7; 12/23 at 6:30. • 12/21 at the Nassau Veterans Memorial Coliseum; 12/23 at the Continental Airlines Arena (212-307-7171); $39.50–$75.

The Strokes; Guided by Voices
The Strokes have one great, undeniably catchy album of New Yawk-style post-punk; Guided by Voices have volumes—even a boxed set!—of unimpressive indie rock. No matter—this is *the* hipster event of the year. 12/30–12/31. 12/30 at 7; 12/31 at 9. • The Apollo Theatre, 253 W. 125th St. (212-307-7171); 12/30: $36. 12/31: $51.

Timo Maas
With the Crystal Method; Terry Casey. • 12/31 at the Metropolitan Pavilion, 125 W. 18th St. (800-221-5523); $99.

Trans-Siberian Orchestra
No Yuletide season is complete without performances from Paul Winter or operatic rockers Trans-Siberian Orchestra, a group led by former metal-head Paul O'Neill, a man who clearly knows his *Night at the Opera*-era Queen. 12/21–12/22 at 8. • Beacon Theatre, Broadway and 74th St. (212-307-7171); $56–$33.

Small Stages

B.B. King Blues Club & Grill
12/21: "Feliz Navidad" with Jose´ Feliciano. 12/22: Soul man Sam Moore. 12/27: Pink Floyd Tribute. 12/28: Mike Clark's Prescription Renewal. • 243 W. 42nd St., (212-997-4144).

Bottom Line
12/21–12/22: Glen Burtnik's X-Mas Xtravaganza. 12/27: Poppa Chubby. 12/28: Dan Bern. 12/30–12/31: Buddy and Julie Miller; Chris Smither. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
12/18–12/19: Fab Faux performs the White Album. 12/20: Angels of Light; Calla. 12/27: Juliana Theory. 12/28: The Slip. 12/30–12/31: Patti Smith; late party (doors at 1:30 A.M.) with Organic Grooves. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. Saturdays: John Kelly's "Shiny Hot Nights: More Songs of Joni Mitchell." 12/18: Let's Get Christmas with Mike Viola. 12/21: Jackie Beat: "Merry @#$%^&★ Christmas"; John Doe. 12/23: Jackie Beat: "Merry @#$%^&★ Christmas." 12/28: Patti Rothberg. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
12/27–12/28: J.B. sideman supreme Maceo Parker. 12/29: Pat McGee Band; pot-smoking novelty Afroman. 12/31: Soulive. • 17 Irving Pl. (212-777-6800).

Joe's Pub
12/20: Gypsy Cabaret. 12/21: Dark, gothic rock with Antony and the Johnsons. 12/22: "Betty: 2001 Space Holidays." New show from the a capella trio with special guests like Toshi Reagon and Maggie Moore. 12/23: Howard Fishman Quartet. 12/27– 12/28: Literate eighties popster Lloyd Cole. 12/29: "Betty: 2001 Space Holidays." 12/30: Prince-like funk diva Sandra St. Victor. • 425 Lafayette St. (212-239-6200).

Knitting Factory
12/18: Particle. 12/20: Gary Lucas's Gods and Monsters. 12/21: Reid Genauer. 12/23–12/26: "Jews-apalooza." 12/29: Lake Trout. 12/31: Luna. • 74 Leonard St. (212-219-3055). $.

Makor
12/18: Satlah; Guy Davis. 12/19: Hans Schuman Trio. 12/20: Richie Havens. 12/22: Swing Groove. 12/24: Soulfarm. • 35 W. 67th St. (212-601-1000).

Maxwell's
12/19: Rye Coalition. 12/20: The Liars. 12/29: Mo
Peaches. 12/31: Evan Dando. • 1039 Washington St., Hc
ken, N.J. (201-653-1703).

Mercury Lounge
12/18: Timo Ellis; Mishima. 12/19: Hem. 12/20: T
Lines; The Gabe Dixon Band. 12/21: Drums and T
ba; Flux Information Sciences. 12/22: Ulu. 12/31: Fc
tus; Yeah Yeah Yeahs. • 217 E. Houston St. (212-260-4700)

S.O.B.'s
12/20: Conscious hip-hoppers Blackstar. 12/26–12/2
Baba Olatunji. 12/28: Wyclef Jean protégés City Hig
12/30: The Toasters. 12/31: "Paradise de Brazil." • 2(
Varick St. (212-243-4940).

The Village Underground
12/20: Ephie; Alizarian Crimson; Alms for Shant
more. 12/31: Southern Culture on the Skids; Th
Swingin' Neckbreakers. • 130 W. 3rd St. (212-777-7745).

Warsaw
12/28: The Detroit Cobras; DMZ; Mighty Hannibal
the Rogers Sisters; D.J. Mr. Fine Wine. • Polish Nationa
Home, 261 Driggs Ave., Brooklyn (toll-free, 866-468-7619).

Clubs

Centro-Fly
Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 12/21: "GBH Christmas Gala" with Max Graham; Terry Casey. • 45 W. 21st St. (212-627-7770).

Frank's Lounge
12/31: Great deep-house weekly "Bang the Party" rings in the new year. • 660 Fulton St., at S. Elliott St., Brooklyn (212-726-1322).

"GBH New Year's Revolution"
With D.J.'s Pete "Shaker" Bones; Danny Krivit; Carl Kennedy; Van Jee; David Hollands; Yaniv. 12/31 at 10. Open bar from 10 to 12. • Essex Market, 130-140 Essex St. (212-533-1212). $69.

Groovejet
Mondays: Classic soul and funk. Tuesdays: Funky, San Francisco–styled house music. Wednesday: Techno upstart David Hollands. Thursdays: Jackie Christie. Fridays: Danny Tenaglia acolyte Dan Barnes. • 286 Spring St. (212-929-4870).

Luxx
Fridays: afro-funk with Anti-Balas. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

Shine
Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno and trance D.J.'s unite for "Touch." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

New Year's

Et Tu, 2002?

New Year's Eve is always tough, but we're approaching a hat trick of jinxed year-ends: Millennium Eve brought Y2K anxiety; 2001 saw promoters scaling back so much that one could hardly expect a glass of warm milk when the ball dropped; this year, a trip to Times Square will probably resemble going through lockdown. Still, a few hardy promoters are diving in. A brand-new promotional company called Juggernaut is throwing a huge party at the Metropolitan Pavilion in Chelsea with **Timo Maas** (pictured), a D.J. and producer whose remixes are so off-the-wall great that they consistently outshine the originals; following in the footsteps of David Byrne, New York rockers-du-jour **The Strokes** head uptown with indie stalwarts **Guided by Voices** for a show at the Apollo Theater; punk goddess **Patti Smith** returns to the Bowery Ballroom for a fourth straight year, followed by a late-night party from the hippy-dippy dance-music crew **Organic Grooves**; comic and vocalist **Lea DeLaria** makes a rare jazz-club appearance at Birdland; cabaret great **Andrea Marcovicci** takes the stage at the Algonquin; and **Danny Howells** spins progressive house at Vinyl for the displaced Twilo-ites who are, no doubt, hoping for things to be better in 2002. (See "Concerts," "Small Stages," "Jazz," "Clubs," and "Cabaret.") E.B.

ndfactory
31: New Year's party with D.J. Jonathan Peters. • 618 6th St. (212-489-0001).

dnesdays: Rock-and-roll spun by D.J.'s like Paul Seny. Thursdays: A-listers and fashionistas take over with ltra" featuring hip-hop, house, and rock-and-roll n by D.J.'s Mark Ronson, Lady Bunny, Cameron uglas. Saturdays: Overdressed Euros line up for "Jet " with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-0).

ribeca Grand New Year's 2002"
/31 at 9. With D.J.'s Paul Sevigny, Stretch, and by Blu. Four-hour open bar included with ice of admission. • 2 Sixth Ave. (212-519-6500). 00.

nyl
idays: "Be Yourself" with progressive-house aestro D.J. Danny Tenaglia. Sundays: François K, e Claussell, and Danny Krivit spin at the now gendary afternoon party "Body & Soul." Thanklly, the crowd has thinned a bit lately, leaving lenty of room for dancing. 12/31: Progressive-ouse young gun Danny Howells, aiming for Sasha nd Digweed-dom. • 6 Hubert St. (212-343-1379).

Performance

For Your Eddiefication

Thanks largely to the astounding recordings he made for the Fania label in the seventies, pianist Eddie Palmieri (pictured) is virtually without peer in the Latin-jazz sphere. But Palmieri is also an experimenter willing to work outside the confines of Latin music, incorporating styles of jazz heavies like McCoy Tyner and even working with dance-music producers like "Little" Louie Vega. The ever-versatile Palmieri comes to Birdland December 18 to December 22. (See "Jazz.")

Jazz

Birdland
12/18–12/22: Eddie Palmieri. 12/27–12/29: Dave Liebman Group. 12/31: Lea DeLaria. In December: Mondays, from 5:30 to 7:30: The Scott Whitfield Jazz Orchestra. Tuesdays, from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays, from 5:30 to 7:30: Lew Anderson's All-American Big Band. • 315 W. 44th St. (212-581-3080).

Blue Note
12/26–12/30: Smooth saxman David Sanborn. 12/31: David Sanborn; Regina Belle. Sets at 8 and 10:30. Sets at 8 and 10:30. • 131 W. 3rd St. (212-475-8592).

George Winston
A concert to benefit the Children's Aid Society. 12/22 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500). $35; "Gold Circle" tickets $100.

Iridium
Monday nights, the Les Paul Quartet holds office hours. 12/18–12/23: Kenny Barron Trio. 12/25–12/30: McCoy Tyner plays John Coltrane. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz Insights" presents: "The Vocalists"
Lecture and music series hosted by Arnold Jay Smith, Tuesdays from 7:45 to 9:30. 12/18: Michael Wolff on the art of accompaniment. • New School University, 66 W. 12th St. (212-229-5690). $35.

Smoke
12/19: Hot Pants Funk Sextet plus one. 12/20: Jim Rotondi & David Hazeltine's Electric Band. 12/21–12/22: "Smoke All-Star Christmas Party" with Eric Alexander, Steve Davis, Jim Rotondi; more. 12/23: Chris Washburne and the Syotos. 12/24: Jam Session with John Farnsworth. 12/25: Hammond B3 Organ Grooves. 12/26: Hot Pants Funk Sextet Plus One. 12/27: Jim Rotondi & David Hazeltine's Electric Band. 12/28–12/29: Idris Muhammad Trio. 12/30: Chris Washburne and the Syotos. 12/31: Dr. Lonnie Smith Trio. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sunday: Klezmer Sundays. 12/19: Charles Gayle. 12/21–12/22: Derek Bailey. 12/23: Little Annie and Paul Wallfisch. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays, the Vanguard Jazz Orchestra swings on. 12/18–12/23: Cedar Walton Trio with Jackie McLean. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines On Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 12/18: Hot 97's Phat Tuesday. 12/18–12/19: Mike Robles. 12/20–12/23: Dave Attell. 12/26–12/30: Dave Coulier. 12/26– 12/30: Aries Spears. • 1626 Broadway, near 49th St. (212-757-4100).

Comedy Cellar
A coffeehouse-style comedy club that hosts comics from the *Letterman–Chris Rock Show–SNL* axis. 12/17–12/23: Colin Quinn; Tom Papa; Godfrey; Nick DiPaolo; Greg Giraldo; Mitch Fatel. 12/24–12/30: Colin Quinn; Dave Attell; Godfrey; Nick DiPaolo; Greg Giraldo; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's
12/17–12/23: Gregory Vaccarello; Gregory Rogell; John Rizzo; Nancy Redman; Hood. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., near 61st St. (212-593-1650).

Gotham
12/18: Andrew Kennedy. 12/19: Gotham All-Stars. 12/21–12/22: Jim David; Orny Adams; Tom Papa. 12/24: "A Very Jewish Christmas." 12/27: Gotham All-Stars. 12/28–12/29: Jim David; Ben Bailey; Kevin Flynn; Sherrod Small. 12/31: Stephen Lynch. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Cabaret

Algonquin Hotel
12/11–1/12: Andrea Marcovicci. An unabashed traditionalist known for hewing close to the songbooks of Berlin and Kern, but her soulfulness and reverence for the material is winning. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place
Mondays in December: Christine Ebersole: "Live in New York." Through 12/29: Baby Jane Dexter. 12/31: Christine Ebersole. • 450 Park Ave. So., at 30th St. (212-532-4370).

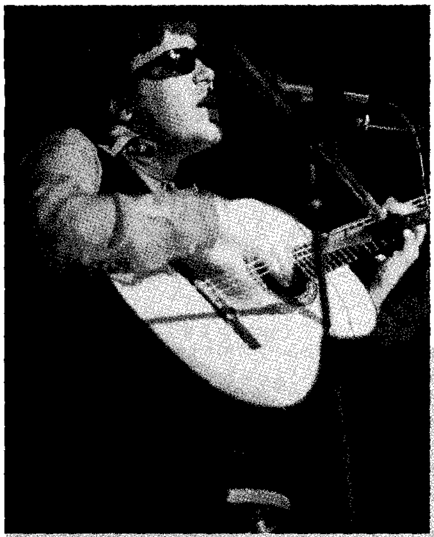
Danny's Skylight Room
12/22–12/23 and 12/28–12/30: jazz-inflected cabaret with Blossom Dearie. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
In December: Thursdays at 6: Seth's Broadway Chatterbox. Saturdays at 8:30; Poole Party Comedy Variety Show; at 11: "Judy Garland Live!" with Tommy Femia. • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Through 12/22: Michael Feinstein's holiday show "A Holiday in New York." • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Hideaway Cabaret and Supper Club
Formerly the Red Blazer, the Hideaway Cabaret and Supper Club now hosts cabaret's biggest names like Lainie Kazan and Wesla Whitfield in their Julie Wilson Room. 12/31: Julie Wilson. • 32 W. 37th St. (212-947-6428).

Judy's
12/18: Peter Rapanaro. 12/20: Tessa Bell in "Men Money and Madness." 12/21: "TeddyCare 2001." 12/22: Julie Reyburn in "Juletide Greetings." • 169 Eighth Ave., near 18th St. (212-929-5410).



Performance

Yes Way, José

Like Nancy Sinatra or any of a dozen eighties bands, singer-guitarist **José Feliciano** (pictured) will be forever linked to one megahit song. So it's no surprise that the B.B. King Blues Club & Grill has booked him for a holiday show, billed as "Feliz Navidad With José Feliciano," on December 21. Here's hoping, though, that Feliciano will dig deep into his surprisingly large back catalogue, which includes a series of excellent albums for RCA in the sixties, mostly dedicated to delightfully mellow covers of songs like "California Dreamin' " and "And I Love Her." (See "Small Stages.")

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PHOTOGRAPHS: TOP, JACK VARTOOGIAN; BOTTOM, MICHAEL PUTLAND/RETNA UK.

TheMix

Edited by Boris Kachl

Radio Highlights

"Christmas With Jessye Norman and the Harlem Girls"
Just so the boys don't get all the glory, the Harlem Girls' Choir joins Jessye Norman, along with the St. Bart's choir and chamber orchestra for a performance of holiday tunes broadcast live from the popular midtown church. • 12/19 at 8 P.M. WNYC, 820 AM and 93.9 FM.

Authors on "New York & Company"
Host Leonard Lopate talks to Robert Emmet Long (*Broadway: The Golden Years*), Meryle Secrest (the Richard Rodgers biography *Somewhere for Me*), and Gillian Zoe Caldwell (*New York Characters*). • 12/20 at noon. WNYC, 820 AM and 93.9 FM.

Ben Cheever
The author of *Selling Ben Cheever* and the son of John Cheever talks to the eponymous host of "The Lewis Burke Frumkes Show." • 12/23 at 8 P.M. WPAT 930 AM.

"Music for a Winter's Day"
Every weekday between Christmas Eve and New Year's Eve, the classical-music staff at the public-radio station present their favorite seasonal selections. • 12/24 to 12/28 and 12/31, 2 to 4 P.M. WNYC, 820 AM and 93.9 FM.

"Magical Music for Christmas Day"
Old standards, classic masterpieces, and new releases are all part of the daylong procession of holiday music. • 12/25, 10 A.M. to 4 P.M. WNYC, 820 AM and 93.9 FM.

Satellite Sisters
Lewis Burke Frumkes talks to sisters Liz and Monica Dolan, members of the NPR broadcast family, about their uncommon show and their new book, *Satellite Sisters' Uncommon Senses*. • 12/30 at 8 P.M. WPAT, 930 AM.

"Toast of the Nation"
Though live jazz performances (from Freddy Cole, Michael White, Bobby Broom, and others) form the bulk of the jazz station's special New Year's Eve program, toasts by guest performers and broadcasters from Jessye Norman to Terry Gross round out the celebration. • From 12/31 at 9 P.M. to 1/1/02 at 5 A.M. WBGO, 88.3 FM.

Lectures and Panels

"Be Lucky in Love"
Advice columnist Adrienne Gusoff challenges the audience to change self-defeating attitudes that ruin relationships. • 12/19 at 7 P.M. Makor, 35 W. 67th St. (212-601-1000); $12; $15 at the door.

Shmuley on Porn
Jewish love guru Rabbi Shmuley Boteach talks to Lindsey Vuolo, *Playboy's* Miss November and its first-ever Jewish playmate, about the effects of pornography on human relationships. Judith Regan moderates. • 12/19 at 8 P.M. Makor, 35 W. 67th St. (212-601-1000); $20.

"Check Your Body at the Door"
A screening of Sally Sommer's new documentary on underground club dancers in New York is followed by a discussion among the filmmaker and a few dancers. *Voice* critic Deborah Jowitt moderates. • 12/20 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Sarah Boxer on "Writers and Psychoanalysis"
Boxer, a reporter, cartoonist, and the author of *In the Floyd Archives: A Psycho-Bestiary,* talks about cartoc ing, writing, and the Freudian arts with Harold Blu director of the Sigmund Freud Archives, and psych analyst Elizabeth Hersh. • 12/22 at 9 A.M. Astor Salon, th floor, Waldorf-Astoria Hotel, 301 Park Ave., at 50th St. (2 752-0450); free.

The Written Word

Cate Marvin and Rebecca Wolff
Marvin reads from her recent poetry collection, *Worla Tallest Disaster,* along with Wolff—poet and publisher c the literary journal *Fence*—who reads from her ow work. • 12/18 at 6:30 P.M. The New School, 66 W. 12th S (212-229-5488); $5.

Best American Poets
Rachel Zucker and Sarah Manguso, poets whose work appears in *Best American Poetry 2001*, read at an even hosted by poet David Lehman, who also reads. • 12/18 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); free.

Tracy Quan et al.
The author of *Diary of a Manhattan Call Girl* hosts a holiday celebration and group reading for PONY (Prostitutes of New York). Also reading are *Strip City* author Lily Burana, writer-performer Evert Eden, columnist Dana Tierney (author of *Love Panic*), and Veronica Vera, who wrote *Miss Vera's Finishing School for Boys Who Want to Be Girls*. Drinks are on the house. • 12/18 at 8 P.M. The Living Room, The Gershwin Hotel, 7 E. 27th St. (www.tracy-quan.net); $5.

"Grandma's Poems: The First Hundred Years"
This dramatic and musical production is based on the writings of Letha Spillers, the 102-year-old poet whose family helped settle the Midwest. • 12/19 at 1 P.M. West Side Senior Center, third-floor ballroom, 120 W. 76th St. (212-712-0170); free.

Harvey Jacobs and Brenda W. Clough
Jacobs, author of *American Goliath, The Juror,* and *Beautiful Soup,* reads from his work with Clough, whose most recent novel is *Doors of Death and Life*. • 12/19 at 7 P.M. KGB Bar, 85 E. 4th St. (212-505-3360); free.

Special Events

Tours

"When Irish Eyes Were Smiling"
The Celtic ghosts of Hell's Kitchen past haunt sites like St. Malachy's Church (where Spencer Tracy and Bob Hope attended Mass), the Irish Arts Center, and statues of luminaries like George M. Cohan—all on this historical tour. • 12/22 at 3:30 P.M. Meet at the northeast corner of Eighth Ave. and 48th St. (212-265-2663); $5.

"The History of New York's Great Emporiums"
With last-minute shopping in full frantic swing, social historian Jane Marx visits the great capitalist meccas—B. Altman, Saks, Bergdorf, Bloomie's, and more—noting their humble origins and long histories. • 12/23 at noon. Call 212-415-5500 for reservations and meeting place; $20.

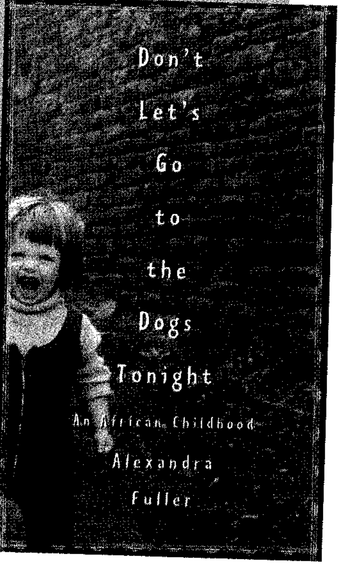
Christmas Jewish Lower East Side
Jewish? Why not spend Christmas Day (or the week-end leading up to it) touring the birthplace of American Jewish culture—from its synagogues to the sites of Yiddish newspapers and merchants. • 12/23 through 12/25, 10 A.M. and 1 P.M. Meet outside the First Roumanian American Synagogue, 89 Rivington St. (212-888-377-4455); $12.

Roosevelt Island
More than just a pretty tram ride. There's the 200-year-old Blackwell Farmhouse, the Octagon Tower (formerly a lunatic asylum), and the former site of a prison where Mae West was jailed after appearing in a play called *Sex*. • 12/23 at 3:15 P.M. Meet at the northwest corner of Second Ave. and 59th St. (212-265-2663); $5.

In Print

Rhodesia Scholar

"My childhood wasn't unusual," says **Alexandra Fuller**, whose beautifully written memoir, *Don't Let's Go to the Dogs Tonight* (Random House, $24.95), recounts her upbringing among British settlers on the losing side of Zimbabwe's war for independence. No, *unusual* isn't the word for it. "If you grow up in prosperity and security without the threat of war," says Fuller, "and there's no violence in your home and you don't know anyone who's an alcoholic, it's a bloody miracle." Her mother was, in fact, a heavy drinker (eventually diagnosed as manic-depressive), her father a hard-living soldier. "They gave me the best upbringing they could possibly manage under the circumstances," the 32-year-old author says. Fuller was a prolific journal writer even as a toddler, and between the rugged scenery and the death and disease (three of her four siblings died in childhood), there was plenty to write about. "I dream frequently of the war," she says. "And when I get malaria, if I'm having those delirious in-and-out dreams, I very often go back to those times." Malaria—which she's had about a dozen times—was one of the reasons Fuller and her husband left Africa for a two-room cabin in Wyoming. That was where, usually in the middle of the night and under six feet of snow, she set down her account of stifling, sun-baked Africa. "I'd written around it for years," says Fuller, whose nonfiction foray is also her first published book. "When I was writing it in fiction, I felt like I had to explain the racism, the politics, the alcoholism. But the truth sets you free, because you can just say, well, it's irrefutable, indisputable, and it just simply *is*." B.K.



Happening

January Versed

No training is required to attend the Poetry Project's twenty-eighth annual **New Year's Day Marathon Reading.** Just crawl over to St. Mark's Church at 2 P.M. and let more than 120 poets, writers, performers, musicians, and dancers—from old-school stalwarts (Philip Glass and Jim Carroll), to legendary undergroundlings (such as film star Taylor Mead, pictured), to newer voices like Dael Olandersmith and Eileen Myles—shear away the remains of your hangover. You could hang there until well past midnight, but you shouldn't feel obligated to stay that long: At $15 a ticket you can take in a mere seven or eight hours of hard rock, poetry, and performance art, and feel it's a bargain. (131 East 10th Street; 212-674-0910.)

"Ye Olde Christmas Eve Greenwich Village Walk"
A visit to Chumley's, the "Hanging Elm," and sites associated with many a radical lend an edgy feel to a jolly holiday tour that also includes a reading of Clement Clark Moore's "A Visit From St. Nicholas" at St. Luke-in-the-Fields Chapel. • 12/24 at 1 P.M. Washington Square Arch, Broadway at 8th St. (212-439-1090); $12.

Historic & Contemporary Chinatown
From Lin Tse-Hsu to Sun Yat Sen and Yung Wing, Chinatown is closely intertwined with the history of the mainland (and Taiwan, too). See sites involving those figures and support a neighborhood disrupted by the recent attacks. • 12/29 at 1 P.M. Meet at the southwest corner of Canal and Lafayette Sts. (212-439-1090); $10.

Forty-Second Street
On the day before the carousers come and the ball drops, Joseph V. Svehlak lead a tour of the region, documenting its history from the first New Year's celebration, in 1904—the same year the *Times* moved into the emerging theater district. • 12/30 at 11 A.M. Call 212-415-5500 for reservations and meeting place; $20.

New Year's New World
The eve of the new year is as good a time as any to see Ellis Island, where so many newcomers traded in olden days for a more promising future. A tour via heated ferry includes a talk on immigration. • 12/31 at noon. Meet at the immigrant statue in front of Castle Clinton National Monument (212-439-1090, reservations recommended); $18.

Sixth Annual Brooklyn Bridge Walk
Celebrate the coming of the new year with one of the city's best views of the fireworks as you cross over into that old acquaintance, Brooklyn Heights. • 12/31 at 10:30 P.M. Meet outside Blimpie's, 38 Park Row (888-377-4455); $20.

Benefit

"Bid for Hope Auction"
Through a three-week silent auction culminating in this live-auction event, Felissimo sells off fashions by Missoni, Ron Arad, Richard Hutten, Pascal Tarabay, and others, with proceeds going to children affected by 9/11. • 12/18 at 6:30 P.M. Felissimo Design House, 10 W. 56th St. (212-247-5656, ext. 125); $20.

Exhibit

"Dong Kingman—An American Master"
The Chinese-American painter of landscapes and cityscapes from his hometown of San Francisco to Hong Kong and New York gets a Brooklyn retrospective of 26 watercolors spanning seven decades. • Through 1/31/02. Brooklyn Public Library, Grand Army Plaza, Brooklyn (718-230-2100); $10.

Events

Mark Morris Dance Center Dedication
Having at long last completed its Fort Greene digs (on September 12, but the ceremony was delayed), the dance group shows off its new $7.4 million space at an open house following its official dedication. • 12/19 at 5:30 P.M. Mark Morris Dance Center at the Erickson Building, 3 Lafayette Ave., Brooklyn (718-624-8400); free.

"Christmas in Little Italy"
You can still catch the last two weekends of the neighborhood's ongoing holiday festival that started back on December 7 when Rudy and Bobby De Niro lit a tree at Most Precious Blood Church. Carolers, parades and processions, strolling musicians, and holiday menus should help draw a crowd to rival San Gennaro. • 12/21 through 12/23 and 12/28 through 12/30, Fri. and Sat. 11 A.M. to 10 P.M., Sun. 11 A.M. to 8 P.M. Mulberry St. bet. Canal and Broome Sts. and Hester and Grand Sts. bet. Mott and Baxter Sts; free.

Mama Donna's Winter Solstice Celebration
The urban shaman leaves her Brooklyn digs for drumming festivities in a secret Manhattan location. Wear white, bright, silver, sparkle, or neon clothing. • 12/21 at 1:30 P.M., solstice 2:21 P.M. Mama Donna's Tea Garden and Healing Haven, call 718-857-2247 for location and info; free.

Kwanzaa at the Natural History Museum
Traditional African dance, drumming, spoken word, storytelling, mime, jazz, theater, film, and an African fashion show are some of the entertainments in store for celebrants. • 12/29, noon to 6 P.M. American Museum of Natural History, Hall of Ocean Life and Leonhardt People Center, Central Park W. at 78th St. (212-769-5100); free with $10 museum admission, $6 children.

Sports

Lights in the Heights Ride
There's nothing like a bike ride over steel bridges in December to get you warmed up for the holidays. The ride ambles across the Brooklyn Bridge, through Prospect Park, and along the "miracle mile" of Christmas lights in Dyker Heights. The return trip follows the Shore Road under the Verrazano and may include a hot-chocolate pit stop. • 12/23 at 4 P.M. Meet either at the corner of Chambers and Park Row at the Brooklyn Bridge or in Brooklyn at 4:45 P.M at 3rd St. and Prospect Pk. W. (212-802-8222); free.

Midnight Run
Anyone who's gone to Tavern on the Green to check out the fireworks on New Year's Eve knows the utter madness of the NYRRC's masquerade parade and midnight four-mile fun run. There will be music, live entertainment, and a champagne pit stop at the two-mile mark. The top three creative designs get awards. • 12/31, parade at 10:45 P.M., run at midnight; parade at 72nd St. Bandshell, run at 72nd St. Transverse at Bethesda Terrace, Central Park (212-860-4455); preregistration $30, $25 members; day-of $35, $30 members.

Solutions to last week's puzzle

■	■	■	S	■	C	■	■	■	F	■	B	■	■	■
■	S	P	H	E	R	E	■	A	L	M	O	N	D	■
■	T	■	I	■	A	■	S	■	A	■	O	■	I	■
D	R	O	P	S	Y	■	I	N	T	E	G	R	A	L
■	A	■	A	■	O	■	L	■	I	■	I	■	P	■
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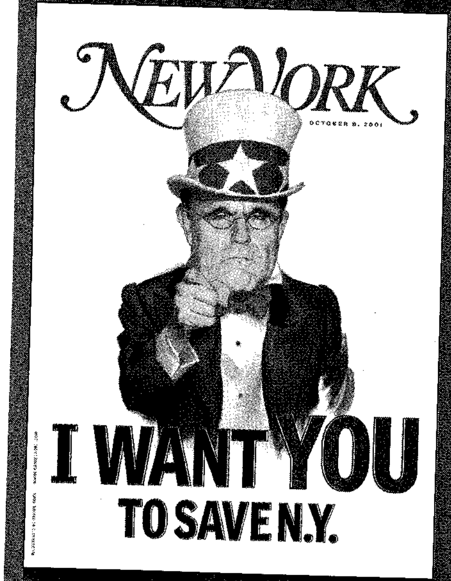

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Kids

Edited by Susan Aver

Children's Events

Lighting Up in the Bronx
The Bronx Zoo's Holiday Lights show (see box). • Nightly through 1/1, from 5 to 9 P.M. (closed 12/24); Bronx River Pkwy. and Fordham Rd. (718-367-1010 or www.wcs.org); $8 grown-ups, $5 seniors and kids 2–12, free for youngers. An extra $2 for the Holiday Express train.

A Klezmer Christmas
This Christmas Day, the band Klezmerfest rocks out with a family program (see box). A tour of the synagogue follows. • 12/25 at noon and 2:30 P.M.; 12 Eldridge St. (212-978-8800); $10 grown-ups, $8 students and seniors, $6 kids 11 and younger.

Czech It Out
Czechoslovak-American Marionette Theater is back with *Christmas Carol, Oy Hanukkah, Merry Kwanzaa,* (see box). • 12/20–1/6; Jan Hus Playhouse, 351 E. 74th St. (212-330-8866, ext. 2); $12, $6 kids 11 and younger.

The People Garden
Take 'em away from Saturday-morning TV and bring 'em to Saturday-morning musical theater. *The People Garden* tells the story of a substitute kindergarten teacher who learns that the simple lessons of childhood are the same ones required for life. A cast of child actors demonstrates the importance of telling the truth, not hurting others, and accepting unchangeable circumstances. • 12/22, 12/29, 1/5, 2/2 at 11 A.M.; York Theatre, Church of St. Peter at Citigroup Center, 619 Lexington Ave., at 54th St. (800-233-3123 or www.peoplegarden.com); $15–$20.

Nutcracker Lite
If you're a parent waiting to find the perfect start ballet for the little ones, then the one-hour version New York Theatre Ballet's *Nutcracker* is it. New to th year's production is an acrobatic stiltwalker and juggl who adds an unexpected twist to the Russian scene. Through 12/23; Florence Gould Hall, 55 E. 59th St. (212-35 6160); $25 grown-ups, $20 kids 12 and younger.

Hänsel und Gretel
The Met's annual production of *Hänsel und Gretel* is great introduction for kids to the world of opera. Th show includes a flying witch, angels, and the all-important gingerbread house. In German. • 12/19, 12/22 12/26, 12/29, 1/1, 1/5; Metropolitan Opera House at Lincol Center, Broadway and 63rd St. (212-362-6000); $25–$190.

Arabs Onstage
The Vacation Week Family Program at the Museum of the City of New York highlights the works of children's-book author Osama Khatlan on 12/27. On 12/28, kids learn about Arab musical instruments and how they work together in performance. On 12/29, storyteller Kathryn Buck entertains with tales from the Arab world. • All programs begin at 2 P.M.; Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672 or www.mcny.org); $7 grown-ups, $4 seniors and kids.

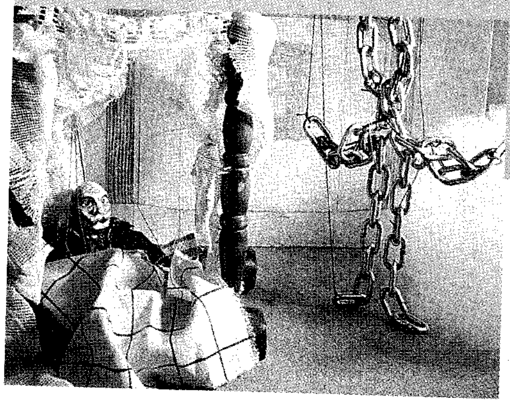
The Seventh Principle
Celebrate Kwanzaa with a spirited African music-and-dance performance. • 12/26–12/30 at 1:30 and 3 P.M.; Children's Museum of Manhattan, 212 W. 83rd St. (212-721-1234 or www.cmom.org); $6.

Gee, That's Gingerbread?
What makes up the classic gingerbread recipe? See larger-than-life bunnies in different stages of preparing the treat at the New York Botanical Garden. (Hint: Many of the ingredients are plant-based!) After exploring a life-size gingerbread house, kids do hands-on activities to investigate the ingredients up close. Go home with a recipe for the real deal. • Through 1/6/02 at the New York Botanical Garden, Bronx River Pkwy., exit 7W and Fordham Rd., the Bronx (718-817-8700 or www.nybg.org); $10 grown-ups, $7.50 students and seniors, $4 kids 2–12.

Happenings

Lights! Klezmer! Action!

If you're looking to narrow the choices of what to do with the kids during the holiday vacation, this hat trick covers it all, but in the classic New York gotta-be-different way. The Bronx Zoo, commonly thought to be in hibernation during the winter, redefines the festival of lights, installing more than 140 animal sculptures twinkling with ten eye-delighting miles of bulbs. The **Holiday Lights** show includes entertainment for the chilly masses, such as costumed stiltwalkers, ice carvings, and choral groups. For those traditionalists who go for Peking duck instead of roast goose on Christmas Day, the Eldridge Street Synagogue, right in the heart of Chinatown, is hosting **Klez for Kids**, a show that includes a live klezmer band and a reenactment of an old-time Jewish wedding. Wind up the vacation week with puppet theater, Czech-style. Prague emigré Vít Horejs has taken his marionettes (pictured) around the globe and is recognized in the puppet world for his reinterpretations of such grown-up works as *Faust* and *Hamlet*. This year's performance, **Christmas Carol, Oy Hanukkah, Merry Kwanzaa**, is a family show that includes songs in Czech, Hebrew, Swahili, and a little English, for good measure. (See "Children's Events.") S.A.



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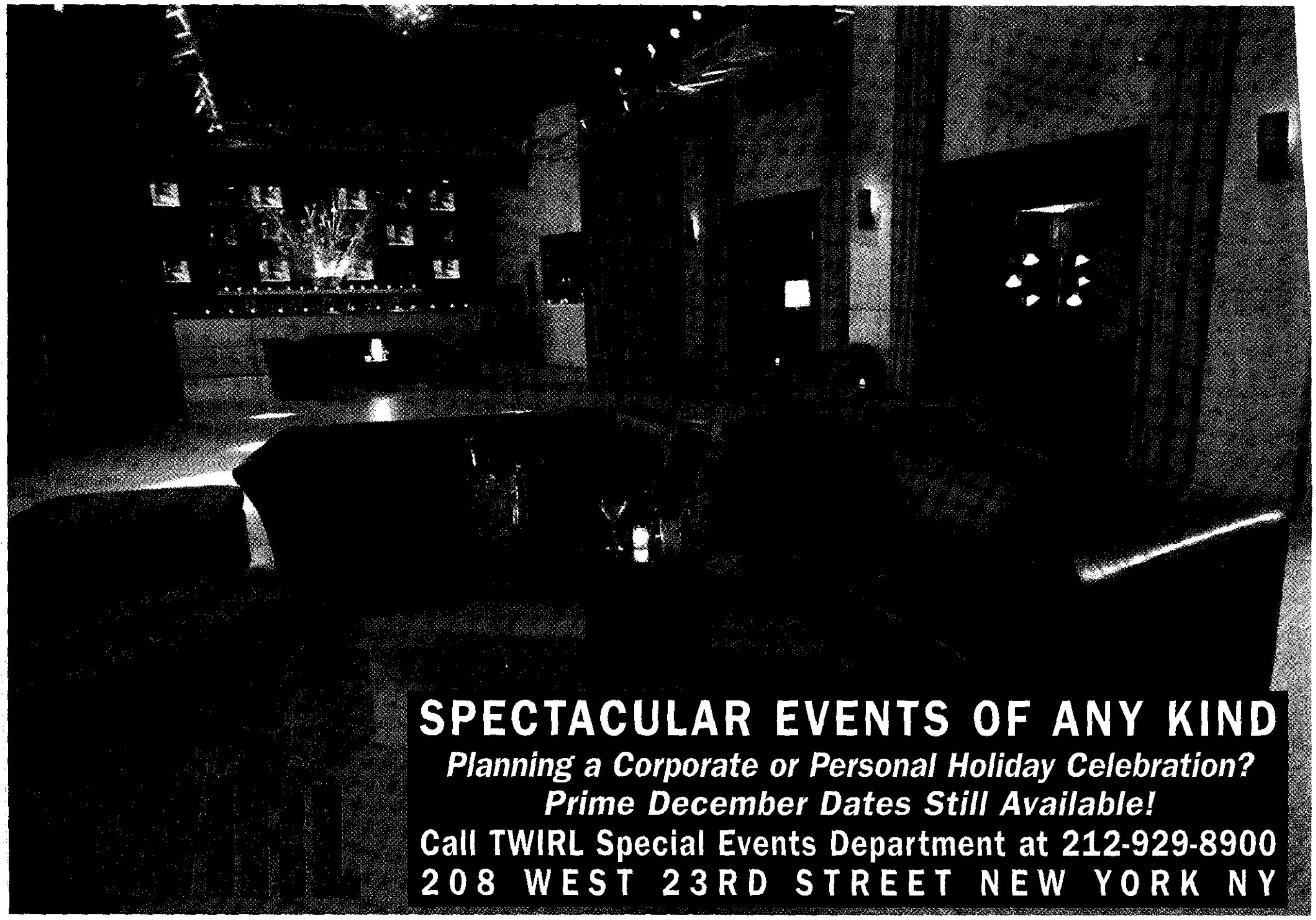

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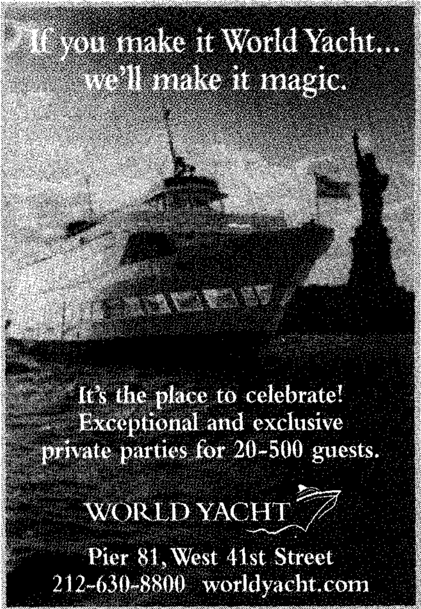

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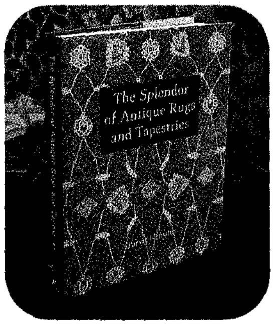

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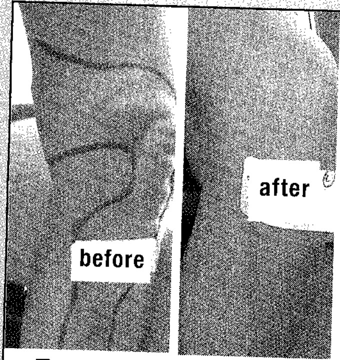

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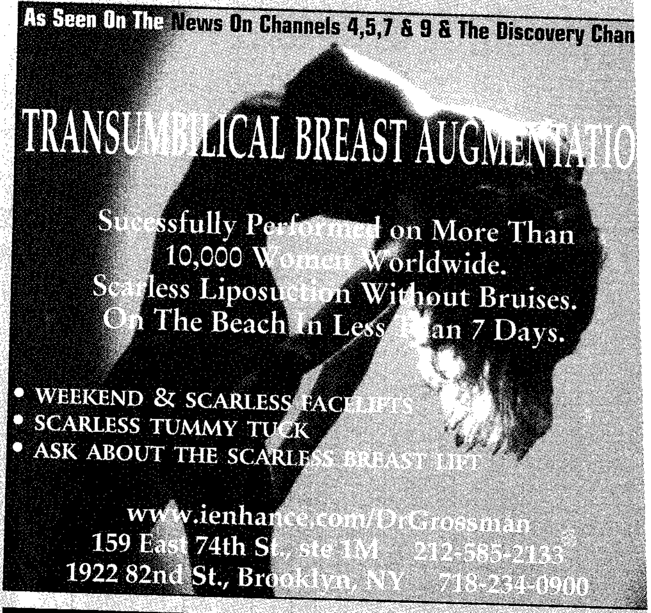
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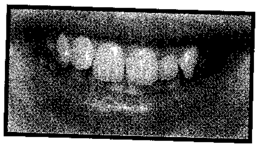
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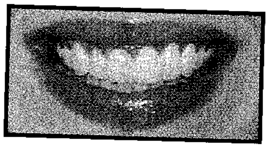
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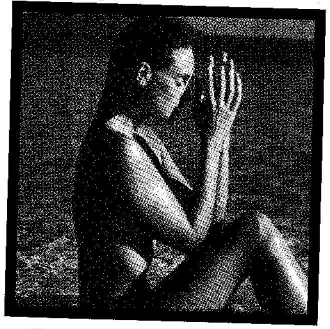

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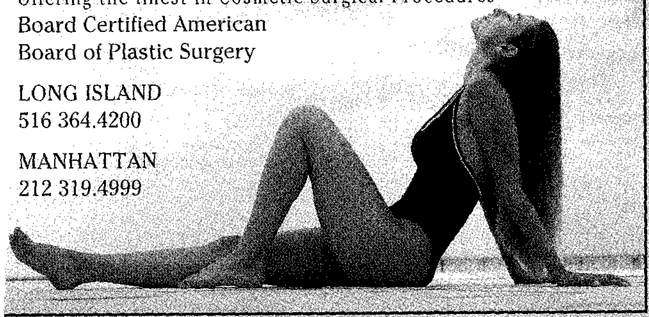

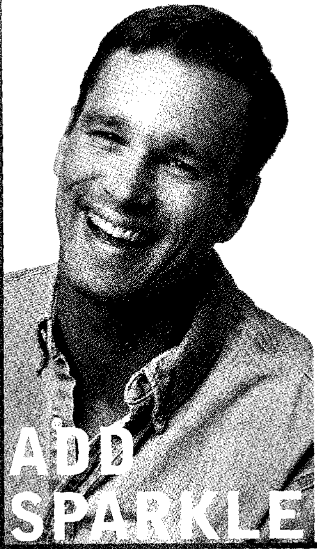

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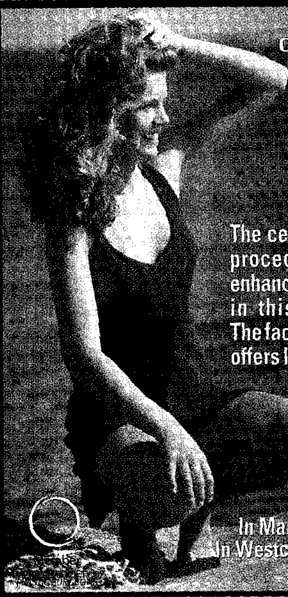

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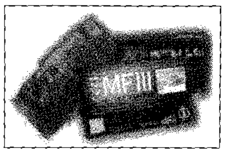

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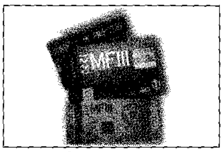

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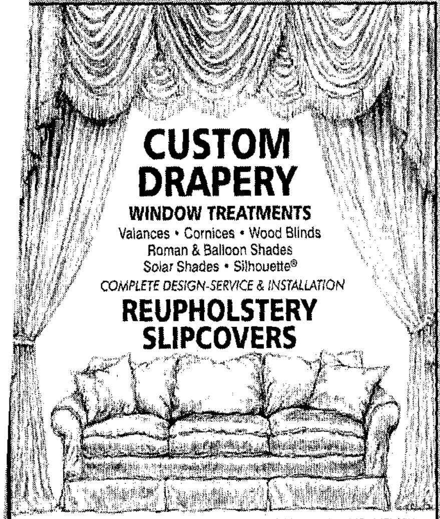

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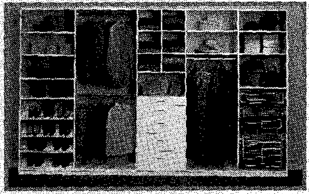

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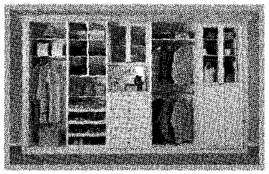

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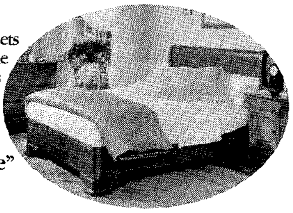

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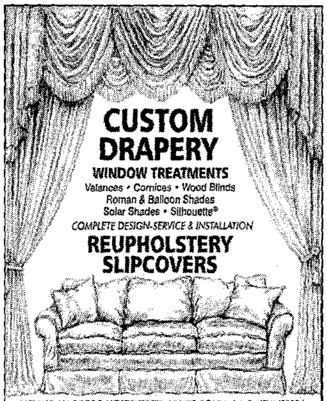

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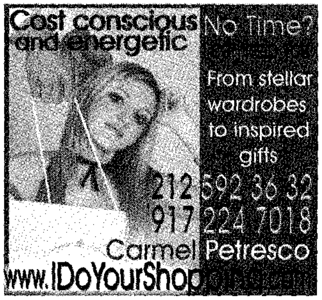
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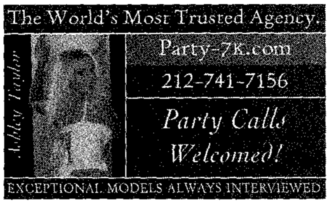
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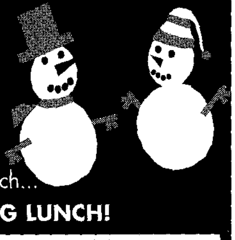

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Fit, Funny And Flexible—44, professional white male, self-made, well-evolved, nonsmoker - seeks mature, fit, attractive woman, 32-42, with long-term aspirations, big on playing in NYC, openness and laughter. 1454 ✉ ☎

World-Class With IQ—Romantic, attractive, shapely blond, upbeat, warm, young 52, nonreligious Jewish lady, 5'7", successful professional, seeks sincere, worldly, down-to-earth, solid character, to 59, 5'10" plus, life partner. Photo. 1463✉☎

Warm, Intelligent, Attractive Woman—With a sense of humor, seeks a very special man, 40ish, Irish-Catholic, sweet, sensitive, good-natured, vulnerable, good-looking - and be a healthcare professional, for marriage/best friend, to share a lifetime of love and intimacy. 1424✉☎

Seeking One Wonderful Man—Is it you? I am 38, attractive, successful, savvy, athletic, honest, into healthy living, a sexy single mom of a young child, strong, independent, cultured and romantic. Seeking a successful, attractive, athletic, loving, worldly, funny, healthy man who loves children and wants his own, to share the magical journey of life. Note with photo appreciated. bachig@optonline.net 1440 ✉

Long-Haired, Pretty Blond—Professional, slim, athletic, musically inclined, loving mom seeks relationship with attractive, upscale, secure Jewish man, 45-55. Note/photo. 1449 ✉

Tall, Attractive, Slim Brunette—Seeks warm, fit, classy guy who is successful, stable, kind, with sense of humor, for exploring NYC, culture, cooking, travel and the outdoors. You are comfortable in jeans/tux, able to give/receive respect, value friends/family, enjoy groups/times alone together and 48-58/5'10" plus. 1381✉☎

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Do You Like Elephants?—Is your tux good shape...and do you laugh? Can dance? Like opera? Please write - and a tall professional gentleman, and...well am fair, 53, slim and soft-hearted. 1451✉

Class, Quality, Character—Ve successful, bright, educated busine executive, 39, Jewish (not religious 6'2", full head of hair (brown), G type, sweet, kind, caring, funny, loya affectionate, seeks a terrific woma age 29-49, for a lifetime of hug kisses and laughter. Photo/note banquer2001@yahoo.com 1422 ✉ ☎

Pretty—Tall, slender blond, 46, MD mom of a teen, seeks nonsmokin Jewish professional, single dad, 46-53. leslie235@aol.com 1380 ✉☎

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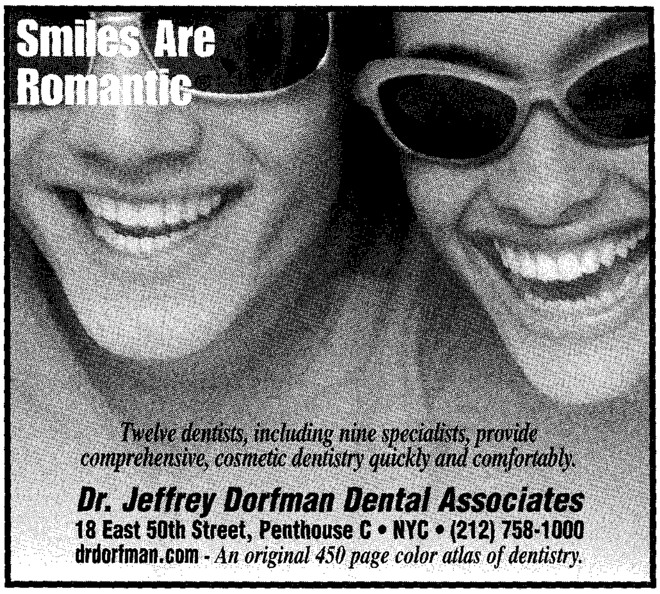

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Wall Street Mogul—Tall, fit, 40s, urge to merge, GQ with an IQ, seeks woman of character for world travel. Photo. 1464✉☎

Young Stephanie Powers Type—Long auburn hair, violet eyes, Jewish, curvaceous 5'6", seeks kind, sophisticated, handsome male, 40-60, 5'10" plus. Photo. E-mail: meowny15@aol.com 1441✉☎

Caring, Romantic—Good-looking, divorced physician, early 60s, 5'9", seeks attractive Jewish woman in her 50s, who is warm, caring, fun and interested in sharing everything NY has to offer in a long-term-relationship. Note/phone/photo, please. 1390 ✉☎

Beautiful, Bright—Healthy Nordic woman seeks outstanding man to father a child with and possible marriage. Kristiin77@hotmail.com 1391 ✉☎

Exceptional Value—Cute, smart, shapely blond, looking for man of my dreams, over 40. Photo, please. 1371 ✉☎

Affluent Young Businessman—36 years old, 5'11", 175 lbs and described as a "gorgeous man". I'm a muffin-brown-skinned biracial man with commercial-quality good looks, fine "Waspy" facial features, dark wavy hair, a perfect smile and dimples (yes, I have all my hair). I own my own business in the financial services industry and a luxury home on the North Shore of LI. I love to travel, since I don't have to work very hard anymore. I was married for a very short time before and, yes, I have one beautiful biracial daughter from that interracial union. I'm looking to "get back in there". I'm seeking a thin, pretty, white, Asian or Hispanic woman between the ages of 22 and 36. I have no problem if you're divorced or have children. That doesn't scare me like it does most guys, because I'm a man, not a guy. For you first-timers, guess what, all the good ones are not taken! I love the city, and I'm even thinking of getting an apartment there, so it's great if you live in the city. So drop me a line and I will respond to you. 1370 ✉☎

Author Seeks Muse—Successful, handsome, adventurous, well-toned, 46 3/4, 5'10", 160 lbs, cultured world traveler, comes complete with hair, teeth and all essential body parts. I'm a serious art and antique collector, (212), who is amusing when not writing personal ads. If you are a nonsmoker, from 30-54, slim, like active rather than spectator sports, have an inquisitive mind, art and culture doesn't make you physically ill, and enjoy spending time in Europe and the Caribbean, let's talk. Photo, please. 1466 ✉

Renaissance Man—A Jewish professional male, 40s, very attractive, varied interests, fit and fun, in search of a professional female who is eclectic, artistic, slim, sensitive, intelligent, and who radiates a joie-de-vivre sense of self. No e-mail. Note/phone, please. 1439 ✉☎

Manhattan Beauty—42, sophisticated, classy, good values, seeks upscale man, 45-60, successful professional, CEO/exec type, fit, sincere, fun, romantic, ready for friendship, love, commitment. 1369 ✉☎

"That Girl" Seeking Jewish Donald—Beautiful attorney, conservadox, seeking attractive professional, 37-47. 1382 ✉☎

Escape To Vermont—Nonparadoxical male, 46, designer and business owner, seeks female under 55 for permanent child-free relationship up here. I am motivated to be in a relationship and am potentially an attentive and devoted partner. I am also monomaniacally monogamous. I am seeking an interesting female who wants a real partner in life and does not mind being 3.5 hours north of NYC. I do not have a particular archetype in mind and have no idea what odd intangibles might make this all happen. I work in NYC to some extent, so I am there weekly. A recovering axe murderess is okay, but only if you are going to the meetings. Send me a photo(!) and a note with your phone number, DSM-IV diagnosis and a list of all meds. Extra-credit essay: My Greatest Flaws (Vol. 1). E-mail: ciakgb.sover.net 1430 ✉

Single Jewish Man—HIV+, late 40s, professional, looking to settle down with single Jewish female, to have childen and create a warm and loving family. Integrity, honesty, trust and discretion requested, and given in return. Photo/note. 1436 ✉

Compassionate, Chic, Intuitive—Sophisticated female, 52, seeks honorable, wise, funny, cosmopolitan gent. 1460 ✉☎

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Pretty, Lovely Lady—48, Jewish, 5'2", slim, auburn hair, big blue eyes - wishes to meet attractive, slim man with a sense of humor, for a happy relationship. 1471 ✉

Lucky You Found Me—Stylish, beautiful, fun-loving, cultured, successful lady seeking sophisticated man, 55-68, to travel, socialize and share a comfortable lifestyle. Note and photo a must. 1442✉☎

Seeking Special Woman—I'm looking for a unique woman, 37-47 - but she looks younger because she's taken care of herself. She is pretty, sexy, thin and smart, down-to-earth, likes to stay in but also enjoys going out, wherever. We connect and turn each other on in every way. I'm a professional, very athletic, 6', 175, considered handsome, intelligent, with diverse interests and a sense of humor. I also look younger and enjoy everything that will make us happy. Recent full photo. 1469 ✉

Hey, Normal Guy!—I'm an adventurous, attractive, tall professional woman looking to share NYC life, beaches and country drives with an intelligent man, 50-62. Photo, please. 1425 ✉☎

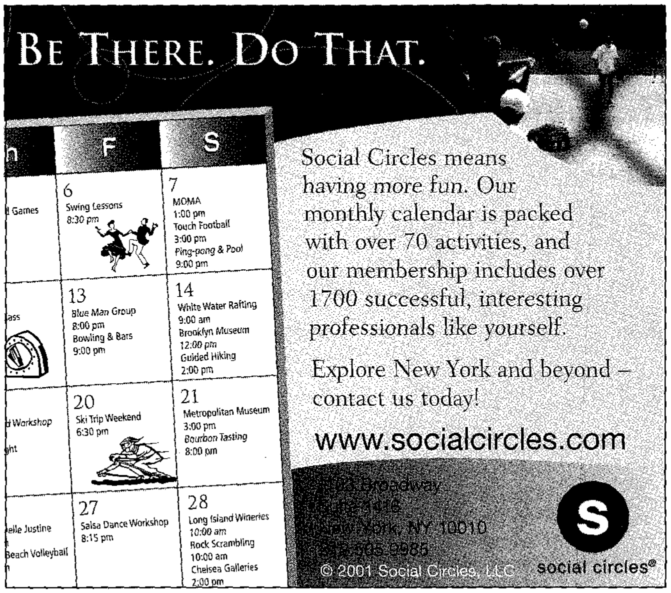
Handsome Jewish Guy—49, slim professional, many interests, good sense of humor and much love to give, seeks slim Jewish gal, 30s-40s, for love, marriage and family. Photo, please. 1432 ✉☎

Lovely, Lithe, Long-Haired Lady—Seeking equally fascinating, funny, fit, flexible, 40s-50s fellow. Photo. 1461 ✉☎

Want Jewish Man, 70-75—Smart, petite, retired teacher, FL/NY residence - likes to swim, walk, dance, travel. 1416✉

Really Terrific Woman—Pretty, trim, accomplished professional, youthful 57, seeks great Jewish guy for honest, loving relationship. We're intelligent, successful, fit, energetic, affectionate optimists, enjoying life, genuinely caring and sharing. terrwoman@aol.com 1387 ✉☎

Winters In FL, Summers In NY—In-shape, voluptuous, vivacious, classy black female, accustomed to the finer things in life, seeks successful white male for fine dining, boating, music, good conversation and fun. Must be kindhearted and generous. 1470 ✉☎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Irish Guy—Artist, tall, slim, brown-hazel, nice looking, 50s, gallery owner, likes NY, animals, arts, culture, movies, books, flea and antique markets, travel, gardening. Looking for lady, 39-49, who is reasonably slim and nice-looking, open, warm, communicative, with similiar interests, for relationship. Photo/note appreciated. Will reciprocate. artisticeire@aol.com 1404✉☎

Looking For A Challenge?—Attractive, witty and enthusiastic woman (approaching 40), loves to travel and is seeking an intimate companionship with someone having similiar interests and a compatible personality. If you're not up to the challenge of growing within a committed relationship, no need to respond. 1455✉☎

Creative Copy—May catch your eye, but sincerity and romance will win your heart. Sensitive, successful, caring man, 56, seeks warm, bright, bubbly, attractive, petite Jewish lady (40-50) to be best friends and share romantic feelings. Phone/note. Photo a must. 1453 ✉

Pretty Lady Engineer—From NJ, works in NYC, 42, slim, curvy figure, 5'6", long red hair, sincere, classy, seeks Jewish professional male over 40, for a lasting relationship. 1474 ✉ ☎

Attorney, 60s—Good-looking, trim, athletic, seeks unencumbered, sexy and attractive lady. Photo/phone. 1437 ✉

Green-Eyed Blond—45, 5'4", 120 lbs, no kids, seeks single white male who is emotionally and financially secure, who has a heart of gold, leading to marriage. Bio, phone and pix a plus. 1462 ✉

Classy, Cute Blond—Outstanding figure and sweet personality, is ready to love and be loved by a 67-77-year-old man who is attractive, kind and financially secure. This lovely lady awaits you. 1377 ✉☎

Warm, Loving and Attractive—Westchester lady seeks soul mate. I am a 47-year-old, well-educated single mom with two wonderful sons. I am spiritual and fit, love long walks, great conversation, movies, theater, dining out, exercise and yoga. You believe in true love the second time around, are successful but not driven, have integrity and love to laugh. Westchester or NYC. 1389 ✉☎

Slim And Shapely—Pretty professional gal, 50s, seeks special guy for love, happy times. barbara_in_NY@yahoo.com 1438 ✉☎

Once And Again...—Bright blue eyes, Jewish mom who is in great shape, has intelligence, beauty, a great spirit, a heart of gold and a lot to give, seeks bright, established, fun, Jewish, well-rounded man, 40-52, to begin again. 1375 ✉☎

Are You The One For Me?—Contact me and we shall see! Sophisticated professional, Latina, 5'2 1/2", 42. Enjoys literature, theater, travel and music, loves to dance (R&B/salsa) and is nurturing, humorous and a keen conversationalist. Race unimportant. Nonsmoker/drinker. Recent photo/note appreciated. 1399✉☎

Gay White Female—Educated professional, many interests, seeks similar, classy, stable, nonsmoker, 45-55, gay white female. 1457 ✉

Petite Chinese Lady, 50, Looks 39—Wisdom, pretty, buxom, seeks upscale white male for friend to marriage. 1472 ✉☎

Money And Symbols—The icing I don't need - only your warm body next to mine in an exclusive, heart-expanding relationship. You're the very handsome, athletic, tallish, semi-brilliant mind who wants a natural woman - slim and curvaceous, blue eyes, long dark hair, 5'4", 38, Jewish. Photo and note essential. 1459 ✉

Attractive, Gay White Female—50s, artistic, cultured professional, passionate, seeks same for romance/friendship. Note/photo. paxcja@aol.com 1394✉☎

Warm, Intelligent, Attractive—Skidmore grad, blond, Scandinavian descent, slender female, late 30s, seeking caring, professional white male, nonsmoker, 38-56, for serious relationship. Photo required. 1467 ✉☎

Gay Manhattan Female—Youthful 51. Fit, feminine, intelligent, sensitive. Loves jazz, theater, reading, small dogs and everyday adventures. Seeks intelligent, fit, stable, gay female to share love and the examined life. 1435 ✉

Romantic, Handsome CEO—46, 6', seeks lady, 30-46, with beauty, brains and a warm heart. Photo, please. 1423✉☎

Ready To Love Again—Tall, handsome, Jewish (914) professional, diverse interests, 50s, seeks a special Jewish woman, 35-42, with outer grace/inner beauty/integrity, to create friendship, future, family. Recent photo. 1468 ✉☎

Great Catch!—Exceptionally personable, romantic, caring, down-to-earth, attractive widowed female with a great sense of humor, ready to experience a new start. Seeking a man with similar qualities - likes to dine out, travel, experience life, and is sensitive to a woman's feelings. You are a nonsmoker, tall, slim, attractive, and between 55-65. 1434 ✉

Pretty Chinese Businesswoman—Seeks international businessman, 56 plus, with compassion, wisdom to share happiness. 1403✉☎

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with similar qualities. 1395 ✉☎

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for financially independent uptown
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corporate executive who is sexy, feminin
and beautiful. I am 5'3", slim, classy
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humor. Despite seeming to "have it all" I am very down-to-earth and easygoing Some of my interests include running, dining out, theater and gourmet cooking. I am seeking a truly spectacular man, who, like me, possesses good looks, wealth, a big heart and an easy laugh, for romance and marriage. Note/recent photo and phone number, please. You will be glad that you did. 1384 ✉☎

Creative Thinker—PhD, seeks female companion, 30s. POB 539, NYC 10101

Bloomie's Meets Home Depot—That's me. Pretty PhD, 40, tall, thin, blond/fresh blue. Happy, successful, driven at work/easygoing at home. Seeks wildly successful, smart professional man, 37-49, who can make me laugh. 1417 ✉☎

Successful Single Male—37, intelligent, physically fit, athletic, good sense of humor, seeks college-educated, bright, slim, easygoing white female. 1426 ✉☎

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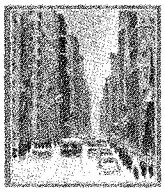

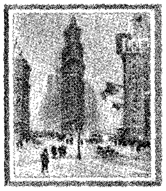

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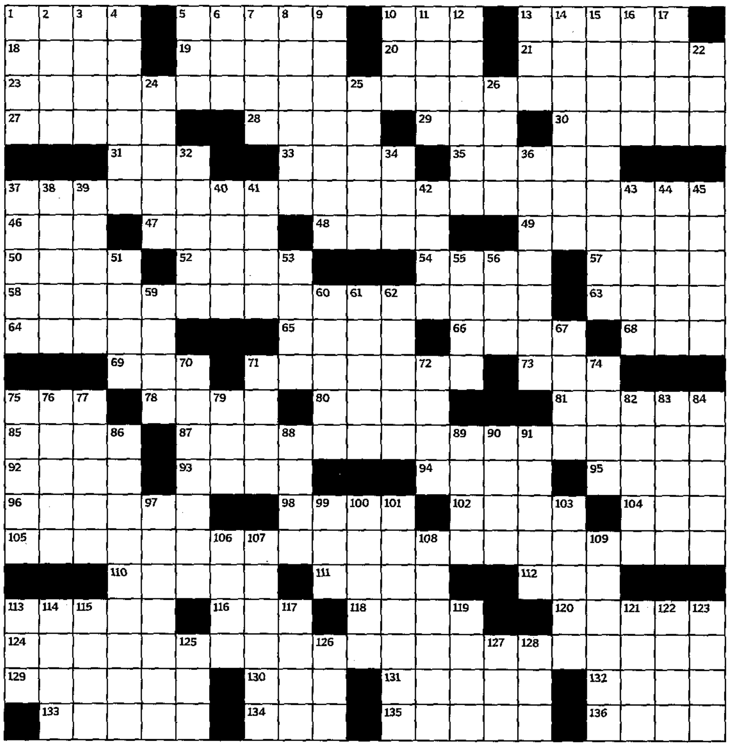

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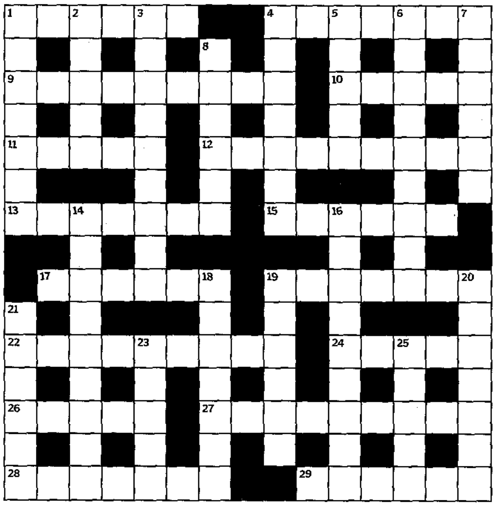
85 Fabric juncture
87 Rhyme: IV
92 Outermost Aleutian island
93 Memo
94 British machine gun
95 The "A" in A.D.
96 Out of bed
98 The Yale team
102 Makes a gaffe
104 (Thus written)
105 Rhyme: V
110 Adjutants
111 Damn, euphemistically
112 Pitcher's stat.
113 Oust
116 San Francisco hill
118 Cocoon product
120 Tapestry
124 End of the rhyme
129 Shoehorns and such
130 Be laid up
131 Name on the A-bomber
132 Siouan tribesman
133 Rope with a noose
134 Ump
135 New Jersey college, with Hall
136 McNally's mapmaking partner

DOWN

1 Banquet platform
2 Like —— out of hell
3 128-Down, in Latin
4 Colleague of Karloff
5 No-chevron G.I.
6 Ignited
7 Not irrigated
8 "The Grapes of Wrath" producer Darryl
9 Neighbor of Morocco
10 Reply to the preacher
11 Vittles
12 Tempt successfully
13 —— out a living (scrape by)
14 Italian sports car company
15 Certain pistols
16 Oklahoma city
17 Defensive spray
22 Late-style: prefix
24 Upper crust
25 First American to orbit
26 In a little while
32 Invitation abbrs.
34 Part of the psyche
36 Turns over a new leaf
37 Storybook elephant
38 Join forces
39 Does dyeing
40 Vegan's no-no
41 Nay voter
42 Big surname on 34th Street
43 Twig used in wickerwork
44 Blurt out
45 French composer Saint--
51 Cunard transport
53 Obscene matter
55 Give temporarily
56 Vichy water
59 "What's —— for me?"
60 Campaign-poster word
61 —— a time (singly)
62 Largest city of North Dako
67 Pear variety
70 Smiled broadly
71 Tiff
72 Brain scans, for short
74 Capital of Okinawa
75 Sci-fi writer Asimov
76 Aquarium fish
77 Enjoy home cooking
79 —— Jima
82 High-I.Q. clique
83 African land, formerly Dahomey
84 As hard as ——
86 Facial handlebars
88 Have to have
89 Listing on the agenda
90 Opposite of hor.
91 Tennis's John Mc——
97 Publication managers
99 Conducted
100 "—— Teenage Werewolf"
101 Screechy-sounding songbirds
103 Wander off
106 Lincoln coin
107 Weather-map line
108 Using the Internet
109 Port
113 Ram's mate
114 Glass perfume tube
115 Start of a birth announcement
117 Runny cheese
119 Nautical speed unit
121 Pro —— (proportionately)
122 Author unknown: abbr.
123 Timetable, informally
125 Mil. hospitality gp.
126 Santa's helper
127 Shine, in brand names
128 Grown boy

The 'Guardian' Crossword Set by Orlando

4.3. 53



ACROSS

1 Alarm about tax that's favoured. (6)
4 At sea or by sea see weed. (7)
9 Time off for negligent one aboard. (9)
10 Open wide to swallow a bit of ripe fruit. (5)
11 Edwin makes duke cross. (5)
12 Quite lifeless under the influence of drugs, he had no aspirations. (5-4)
13 Resort for lads in Greater Manchester? That will make a girl cross! (7)
15 Greek islander about to be caught. (6)
17 Peach discovered in street outside Ulster church. (6)
19 Literary doctor, author of Biggles books, has to get working. (7)
22 Tree turned with spanner in Surrey. (9)
24 Artist's club in capital city. (5)
26 One side of the page a clergyman doesn't finish. (5)
27 State fair lacking a tree. (6,3)
28 Support group's first check. (7)
29 Musical Mel drops out—that's abominable. (6)

DOWN

1 Long angry speeches about one's deals. (7)
2 Jazz group formed by band leader in Italian resort. (5)
3 Batting team dismissed thoroughly. (6,3)
4 Asian capital managed by board. (7)
5 Play on without a break in Viennese guesthouses. (5)
6 Innocent lambs, eels wriggling. (9)
7 Stops fighting bears. (6)
8 Not seen but heard in light fog? (6)
14 Chat with Dylan about transport for salt of the earth? (4,5)
16 Novelist Christopher Robin's home on island. (9)
18 Fish tricked by weed. (7)
19 The first person in France, before the introduction of democracy, is mocked. (6)
20 Tea urns reveal their true characters. (7)
21 Part of the armoury of the crossword setter? (6)
23 German approval given to port wine. (5)
25 Comic part in opera—in bare skin with nothing on. (5)

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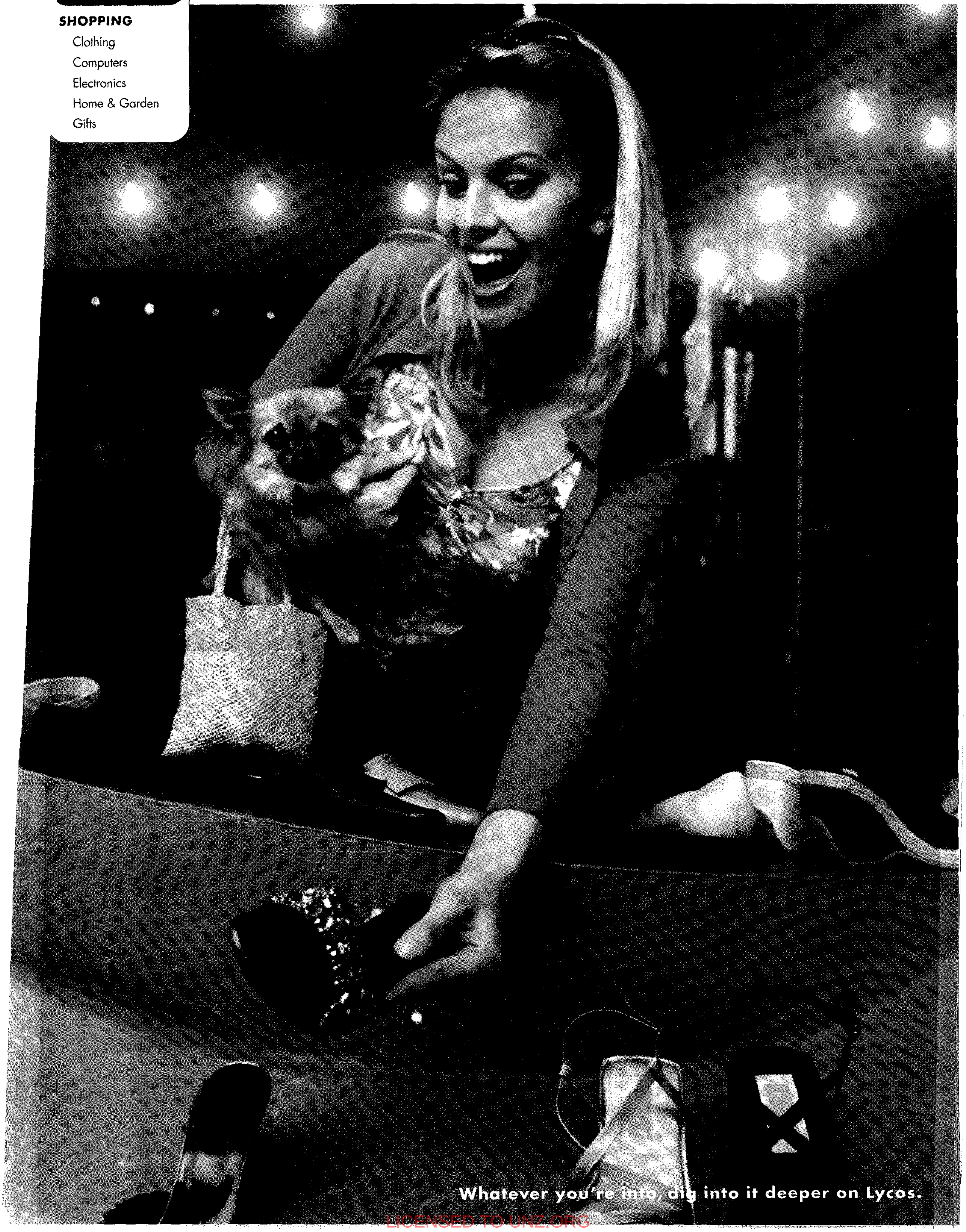
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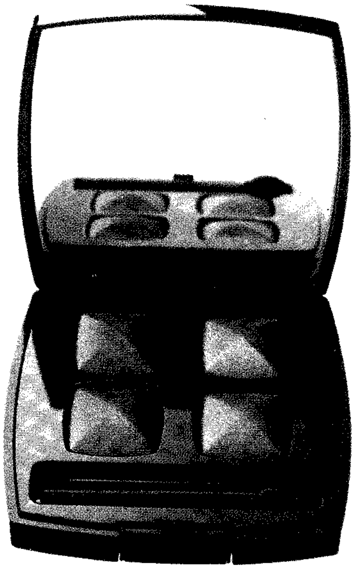

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